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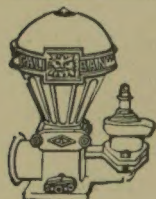
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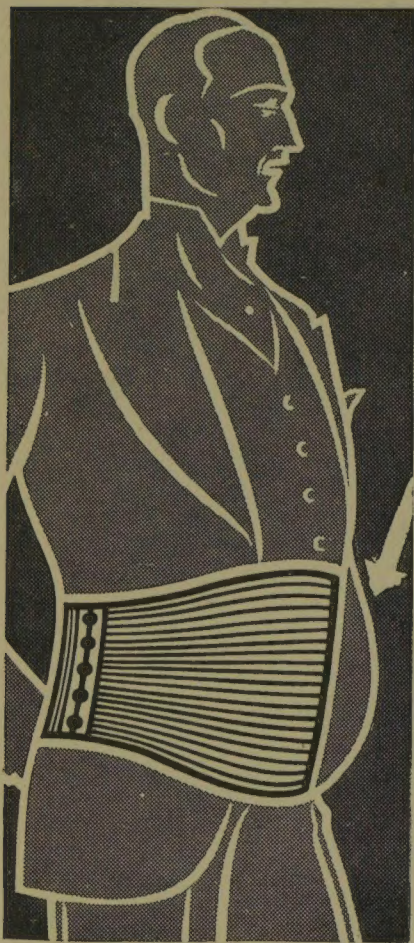
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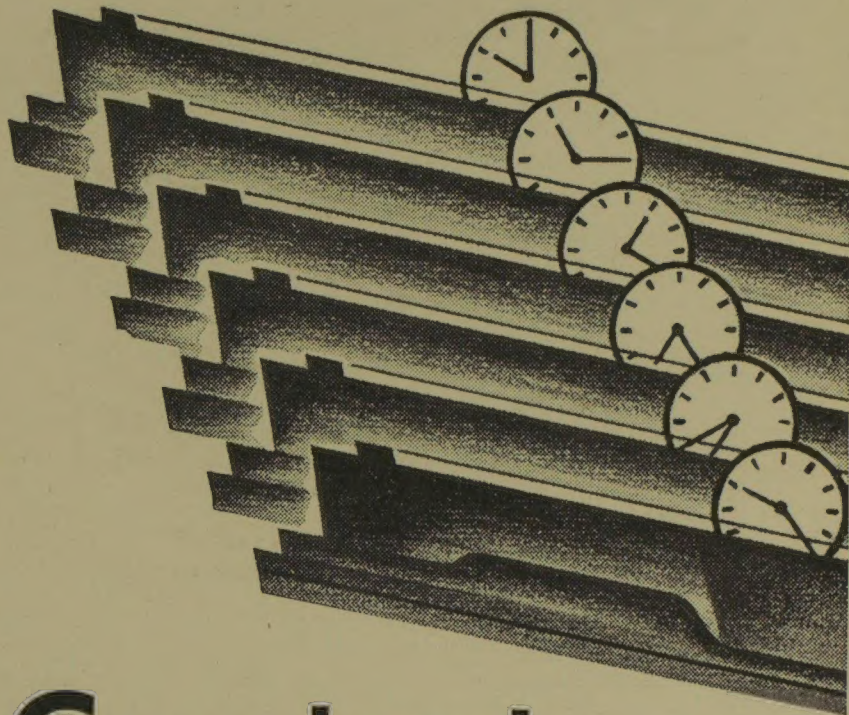
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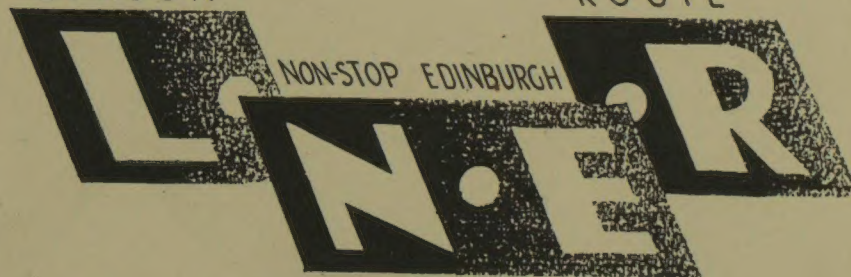
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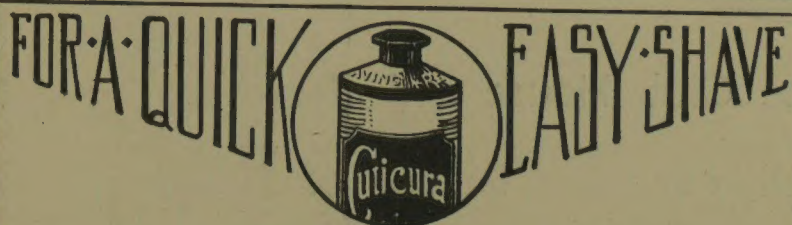
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SATURDAY, AUGUST 13, 1932.



## DYNAMITING 40,000 TONS OF CARRARA MARBLE FROM A MOUNTAIN: A RECORD BLASTING OPERATION.

The greatest dynamite explosion on record in Italy took place in the famous Carrara marble quarries recently, when some 40,000 tons of marble were blasted from Mount Tecchione (2800 feet high), about 350 feet from the summit. A tunnel 100 feet long and 12 feet high had been cut into the mountain, which contains the finest and whitest type of marble, and four charges of dynamite, weighing altogether over 20 tons, were fired electrically from a point a quarter

of a mile away. The preparations took six months and cost about £7000. At the moment of detonation the mountain-side opened like a crater, with a thunderous roar, and crashed down in huge blocks into the valley. The Duke of Ancona and other Italian royalties watched the scene. Elaborate precautions had been taken against accident, and the crowds of spectators, including many film operators, were kept at a safe distance.





By G. K. CHESTERTON.

THE mood of the moment in literature, or at least in fashionable literature, seems to be rather a queer one. At the best, it tends to the appeal through satire, and yet it is cut off from one of the main conditions of the appeal through satire: the appeal to sense. There is none of that accepted background of common sense against which figures can be made to look comic and sprawling like caricatures; there is not a test of common sense, but rather a collision of uncommon senses. Perhaps we might say, even more, of uncommon sensibilities. In one aspect, I fancy it is true that the feeling for beauty is sensitive almost to excess; yet the feeling for beauty expresses itself almost entirely in a study of ugliness. It is very amusing to notice the *mauvaise honte* that has fallen on so many artists about the proclamation and worship of positive beauty, compared with the luxurious abandon with which they wallow in wild and passionate words about the unpleasing or commonplace. Their descriptions of the things they do not like are every bit as gorgeous and exaggerated as the older poets' descriptions of the things they did

it was only after a very laborious process of search and selection that even literary men ever thought of the sun in connection with somebody's red nose.

The purple patch is now only permitted if it is a purple bruise, analogous to a black eye. A rich and varied colour scheme is only allowed if produced by the process of beating people black and blue. Now, I am the last man in the world to disapprove of properly selected people being beaten black and blue. I am entirely in sympathy with the controversial and combative enthusiasm which idiots trace to the fighting instincts of an animal, but which is really among the highest and most disinterested of the intellectual virtues of a man. But when we come to examine the distribution of black eyes and purple bruises, in the form of purple patches of violent, vivid, and very much exaggerated satire, we find there is a difficulty arising out of the social and philosophical conditions of the hour. The poise of the pugilists suffers from the insecurity of the platform on which they stand. We might say that the whole sport of

I am well aware that many works in this more recent style of satire are really vivid and witty, and that some are really valuable and justified. They do pick out some particular plague-spots of plutocratic hypocrisy or mass materialism or cheap commercial culture that might have been passed over by more general outbursts of generous indignation or more sweeping applications of moral law. It may fairly be urged that it is in little things that this materialistic society reveals its littleness; and such a society, which boasts so much of its bigness, is chiefly notable for its littleness. I admit that a real satirist can sometimes blast a whole social gathering, or a whole society, by some detail about the colour of a sock or the fraying of a cigarette. But I am not here disputing, or even discussing, the value of such artistic efforts as works of art. Some of them seem to me very forcible; others, I confess, rather tiresome; but I am not distinguishing between the good and the bad. I am pointing out a general condition applying to all; that even when the satirist is right, he does not in the old way appeal to all right-thinking



THE "INCIDENT" AT THE DUBLIN HORSE SHOW: ST. HILDA'S BAND PLAYING "THE SOLDIER'S SONG" ON THE ARRIVAL OF MR. JAMES MCNEILL, THE GOVERNOR-GENERAL OF THE IRISH FREE STATE (LEFT).

When Mr. James McNeill, the Governor-General of the Irish Free State, arrived at the Dublin Horse Show on August 3, the Free State Army Band did not play "The Soldier's Song," the Free State National Anthem, as is customary on such occasions. It was rendered, therefore, by the St. Hilda's Band, which had come from England for the Show. The same thing happened on the following day. The Director of the Show informed the "Daily Mail's" correspondent

that there had been no refusal by the Army band. The "Mail" further quoted him as saying: "In past years they have spontaneously gone to the enclosure on the arrival of the Governor-General, and have played the anthem. This year, the conductor of the band informed me his orders were to be at the Show not earlier than 3.15 in the afternoon, and for that reason I asked the St. Hilda's Band to play 'The Soldier's Song.'"

like. To say "My love is like the red, red rose" would seem to them ridiculously romantic and sentimental. But to say "My enemy is like the red, red beetroot" is, for some extraordinary reason, regarded as merely realistic. A beautiful lady is rather more like a rose than the most irritating enemy is like a beetroot; but it is somehow supposed to be rationalised by the mere fact that it expresses detestation instead of devotion. It would now be thought a monstrosity of mediæval or quixotic illusion to write something of this sort: "Her chestnut locks flank that unforgettable face like flames, as copper and crimson clouds cling round the unfathomable loveliness of the dawn." But it is thought quite like life, and a piece of ordinary observation, if some pleasant young fellow writes: "My father's red nose stands out distinct from the repulsive and unhealthy pallor of his complexion, as a red, smoky sun stands out in a yellow fog." Nobody could possibly mistake anybody's nose for the sun, any more than anybody could actually mistake anybody's face for the dawn. In that sense they are both exaggerations; colossal cosmic caricatures in the style of the great mythologies. But men have really thought of the dawn when looking at a beautiful woman; and I fancy that

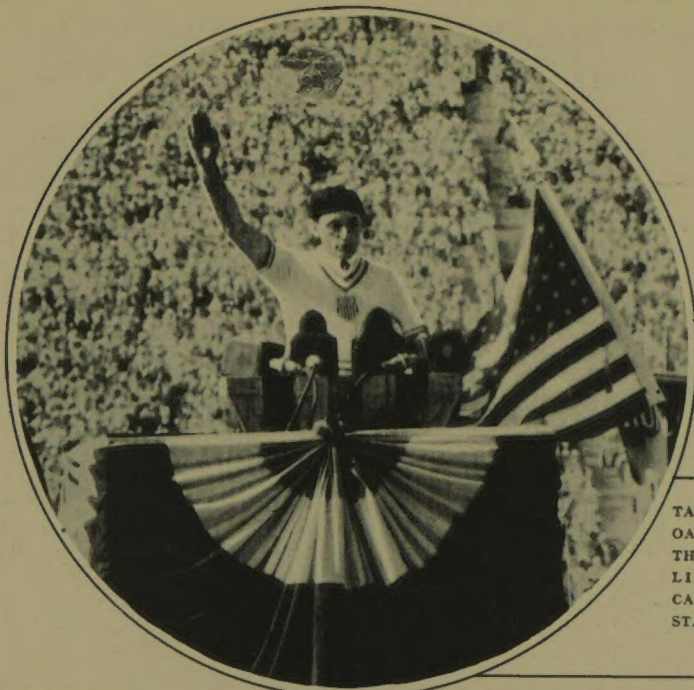
pugilism suffers from a general vagueness about the rules of the game. There must be some code or method of scoring accepted by some umpire, or at least by some mob. As it is, there is less and less possibility of judging the qualifications of the fighters or the effects of their fighting. It is as if a grotesque dispute arose about whether it is possible to give a black boxer a black eye. There are no natural colours, but only a sort of rivalry of unnatural colours. The art critics debate on the colour scheme, not as a matter of fine shades, but as a matter of extreme tints, like the tints beyond the visible spectrum. Those who satirise the eccentricities are themselves eccentrics. A race of journalistic Jumbies, whose heads are green and whose hands are blue paint hideous portraits of other journalistic Jumbies whose heads are green and whose hands are blue. Either may be an improvement on the normal colouring of the red clay of Adam; but when they are both deriding each other it is difficult to decide which is the progress and which the perversion. Nobody exactly represents the normal; or even claims to represent the normal. It is not merely a question of caricatures drawn by caricaturists, but almost of caricatures drawn by caricatures.

people; that even when he can make his enemies look uncommonly silly he cannot represent common sense.

Nor do I mean, as I hope will be obvious, that these satirists are extremists merely in the sense of revolutionists. On the contrary, it is the older generation that was the generation of revolutionists. For no man will risk a revolution unless he trusts a rule or hopes for a republic. Therefore the older fighters were all fighters for something. Mr. Bernard Shaw has written a great deal of brilliant satire, much of it quite wild and seemingly irresponsible satire; but we all knew that he was satirising Capitalist civilisation for being Capitalist. Mr. Belloc has written some masterpieces of irony; but we all know that it had a positive as well as a negative side, and supported Catholicism as the other opposed Capitalism. I may be wrong, but I do not feel in the case of the younger ironists this firm ground of some solid alternative, that is obviously preferred even if it is not obviously presented. I have a feeling that they are eccentrics who seem eccentric to themselves and not merely to me; who have not strayed from any centre nor are yet seeking any centre. But I doubt whether the latter condition can long endure.



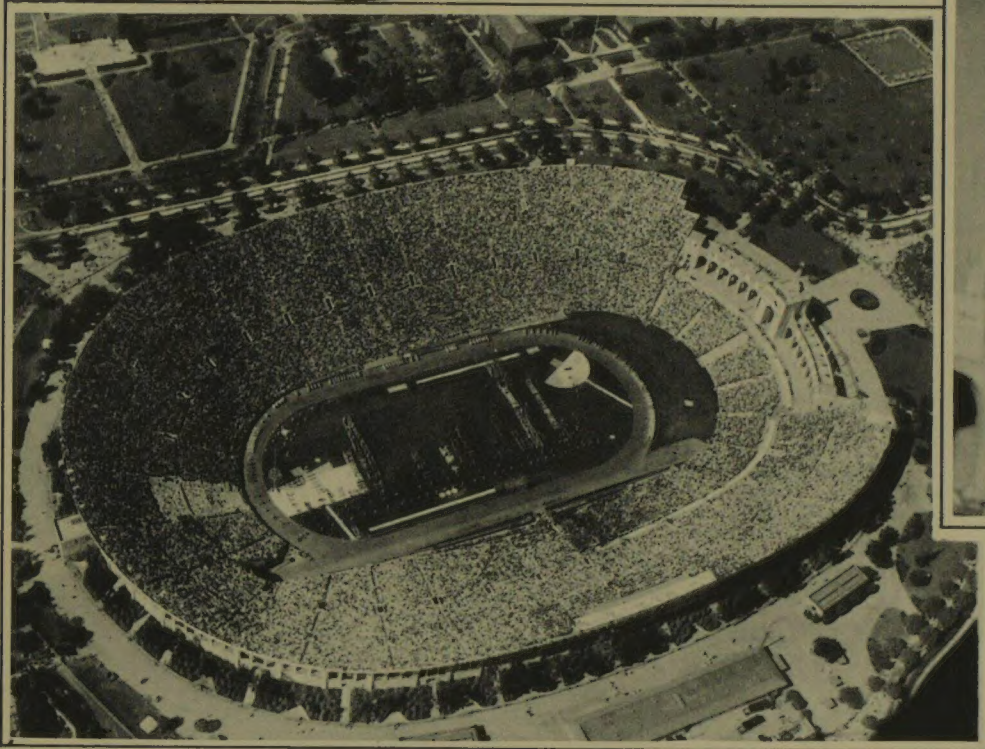
# THE NATIONS AT LOS ANGELES: THE OPENING OF THE OLYMPIC GAMES.



TAKING THE OLYMPIC OATH ON BEHALF OF THE WORLD'S ATHLETES: LIEUT. GEORGE C. CALNAN, OF THE UNITED STATES, AT THE OPENING CEREMONY.



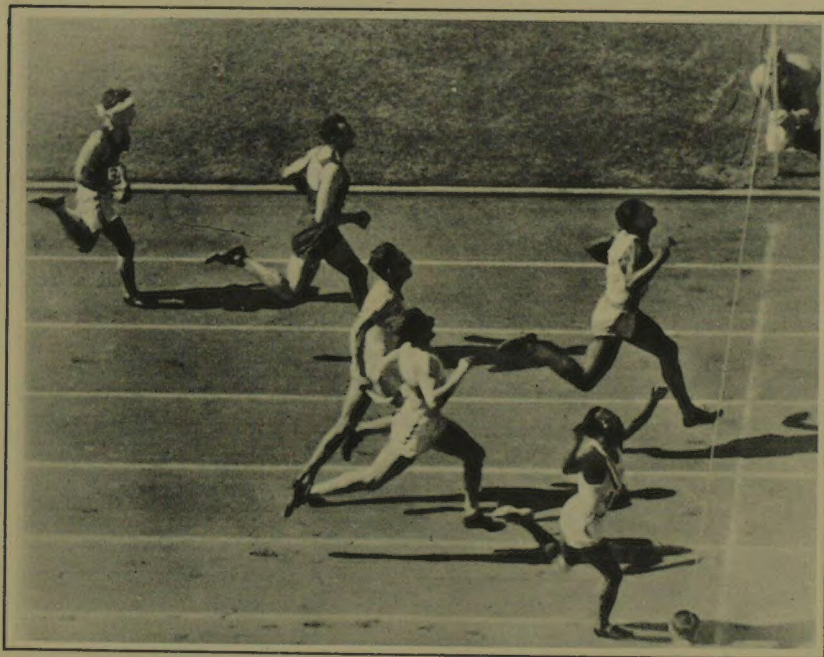
ONE OF THE 48 COMPETING NATIONS: THE BRITISH TEAM PARADING AT THE OPENING.



THE OPENING OF THE OLYMPIC GAMES WITNESSED BY A CROWD OF 105,000 PEOPLE: A MAGNIFICENT AIR VIEW OF THE NEW STADIUM AT LOS ANGELES, BUILT SPECIALLY FOR THE GAMES AND PACKED ALMOST TO CAPACITY.



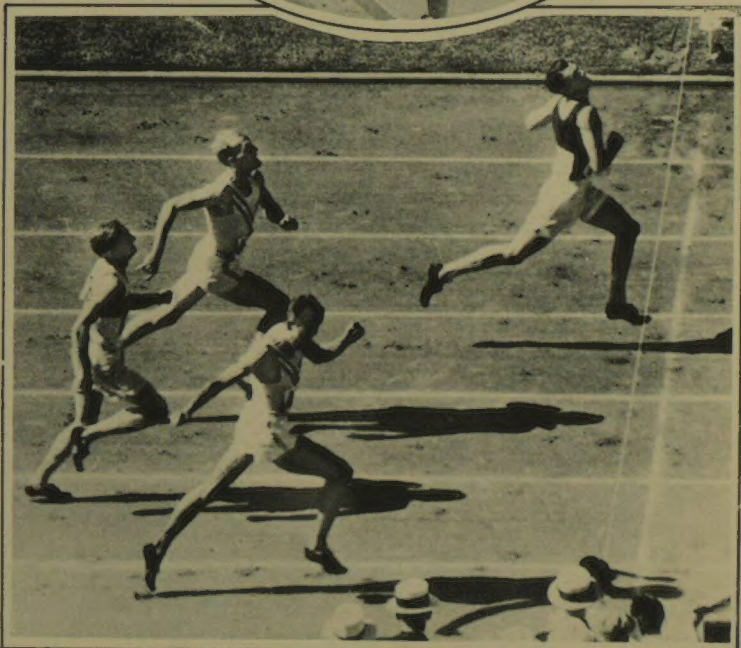
WINNING THE HIGH JUMP WITH 6 FT. 5 5/8 IN.: DUNCAN MCNAUGHTON, OF CANADA.



THE CAPTAIN OF THE BRITISH OLYMPIC TEAM IN ACTION: LORD BURGHLEY WINNING HIS HEAT IN THE 400-METRE HURDLES.



EQUALLING A WORLD'S RECORD IN THE FINAL OF THE 100 METRES: THE NEGRO SPRINT, EDDIE TOLAN, WINNING IN 10'3 SECONDS.



WORLD RECORD TIME BEATEN BY AN IRISHMAN, THOUGH HE KNOCKED DOWN THE LAST HURDLE: R. M. N. TISDALL WINNING THE FINAL OF THE 400-METRE HURDLES IN 51'8 SECONDS.

THE Tenth Olympic Games were opened at Los Angeles on July 30 by Mr. C. C. Curtis, the Vice-President of the United States. As the 2000 athletes entered the stadium, headed by the Greeks, with the other nations following in alphabetical order, the Olympic Choir, 2000 strong, sang the Olympic Hymn. The American team brought up the rear in the parade. They were the largest of the teams, consisting of 340 athletes. The Italians and Japanese also had large teams. Each nation paid tribute to the Vice-President to the strains of its own National Anthem. According to the "Times" report, "the declaration of the official opening of the Games was heralded by a fanfare of trumpets and salvo of ten guns. The Olympic Torch perched on the summit of the stadium was lit, the Olympic Flag was hoisted, to the accompaniment of the Olympic Hymn, and the pigeons were dispatched in the time-honoured custom. The Olympic Oath was taken on behalf of the athletes by Lieut. Calnan, one of the American fencing team, after which a benediction was said by Dr. R. G. Sproul, the President of the University of California." Brilliant weather marked the opening of the Games, and all the conditions favoured the orgy of record-breaking which subsequently took place.



## THE BOLIVIA-PARAGUAY DISPUTE: NATIVES AND SCENERY OF THE CHACO.



A NATIVE VILLAGE IN THE DISPUTED GRAN CHACO REGION: HUTS OF THE TOOTHLI INDIANS AT NANAHUA.



SWAMP COUNTRY ON THE DISPUTED BOUNDARY: STREAMS WHICH OFTEN DRY UP IN RAINLESS WEATHER, LEAVING THE COUNTRY SEMI-DESERT.

THE present recrudescence of active hostilities between Bolivia and Paraguay arises out of their age-old border dispute. The region to which both countries lay claim is part of the Gran Chaco—a vast forested area, swampy and largely unexplored, and, in itself, of little value except for its forests of quebracho trees which supply the basis of most tanning mixtures. The real value of the territory, however, lies in its economic importance to Bolivia: for its possession would afford that country free access to the Paraguay River and so to the eastern coast of South America—a great economic benefit which at present Bolivia lacks. Since so much of the country concerned is imperfectly known, and the claims of the States are to a great extent based on ancient and inaccurate documents, it can well be understood how easily such territorial disputes may originate. Similar conflicts, brought about by similar causes, have arisen in recent times between Brazil and Peru, between Peru and Chile, and between Chile and Argentina. Our photographs illustrate the nature of the disputed region and of some of the Indian tribes which sparsely inhabit it. Those showing the general view of the Chaco and the village near the Pilcomayo River are by the Urriola-goitia Expedition of 1929.



THE BONE OF CONTENTION BETWEEN BOLIVIA AND PARAGUAY—BECAUSE ITS POSSESSION WOULD GIVE BOLIVIA ACCESS TO THE PARAGUAY RIVER: A VIEW OVER THE GRAN CHACO.



ONE OF A TRIBE OF NATIVES, REMARKABLE FOR THEIR HEIGHT, WHO LIVE IN THE CHACO REGION: A TOOTHLI INDIAN.



IN THE REGION WHERE CLASHES HAVE OCCURRED BETWEEN BOLIVIANS AND PARAGUAYANS, ALTHOUGH NO FORMAL DECLARATION OF HOSTILITIES HAS BEEN MADE: A VILLAGE NEAR THE PILCOMAYO RIVER.



WEARING ANKLETS OF RHEA (AMERICAN OSTRICH) FEATHERS AS PROTECTION AGAINST SNAKE-BITE: A YOUNG LENGUA GIRL.



# THE GRAN CHACO DISPUTE: WOMEN OF BOLIVIA AND PARAGUAY.

SKETCHES BY BRYAN DE GRINEAU. STAMPS BY COURTESY OF MESSRS. STANLEY GIBBONS.

The 'Cholas' of La Paz - Bolivia - are very picturesque, wearing white bowler hats, enormous shawls & high-heeled long yellow boots - Her baby is carried slung on her back in a nest of beautiful lace -

An Indian woman of Northern Paraguay -

River Woman of the Chaco boreal.

BRYAN DE GRINEAU  
South America -

Sunday morning in Northern Paraguay. The amazonian peasant women of Paraguay are a very hardy race.



All classes take Yerba Maté (Paraguayan tea) for its invigorating effect - It is made in a gourd or maté-pot & sucked up through a silver tube -

SKETCHES IN THE CONFLICTING REPUBLICS: TYPES OF BOLIVIAN AND PARAGUAYAN WOMEN WHO ARE FERVENT PATRIOTS IN THE DISPUTE; AND (INSET) POSTAGE STAMP ISSUES WHICH INDICATE THE RIVAL CLAIMS.

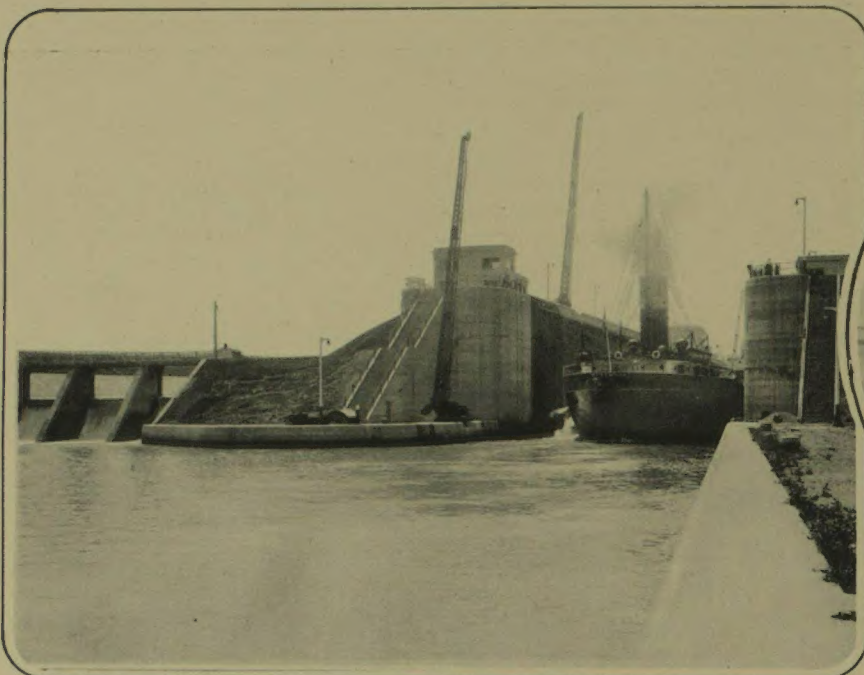
On the opposite page we reproduce photographs illustrating the country over which Bolivia and Paraguay are in dispute. Here we give a page of de Grineau sketches which show that artist's impressions of certain of the feminine types in the rival Republics. Some of the peasant women of Paraguay are very amazonian in character, and are often magnificent specimens, carrying long paddles and armed with machetes for cutting away undergrowth. They carry their baskets on their heads and smoke long cigars. Inset are reproductions

of the postage stamps which precipitated the present conflict. Ever since 1927 Paraguay has attempted to support her claim to the contested Gran Chaco territory by issuing stamps which showed the Chaco as included within the Paraguayan frontiers. Three years later, Bolivia retaliated with another map stamp on which the identical region was clearly labelled "Chaco Boliviano." In spite of strong protests by Paraguay, the issue was not withdrawn, and both sets remain to inflame the respective countries with patriotic indignation.

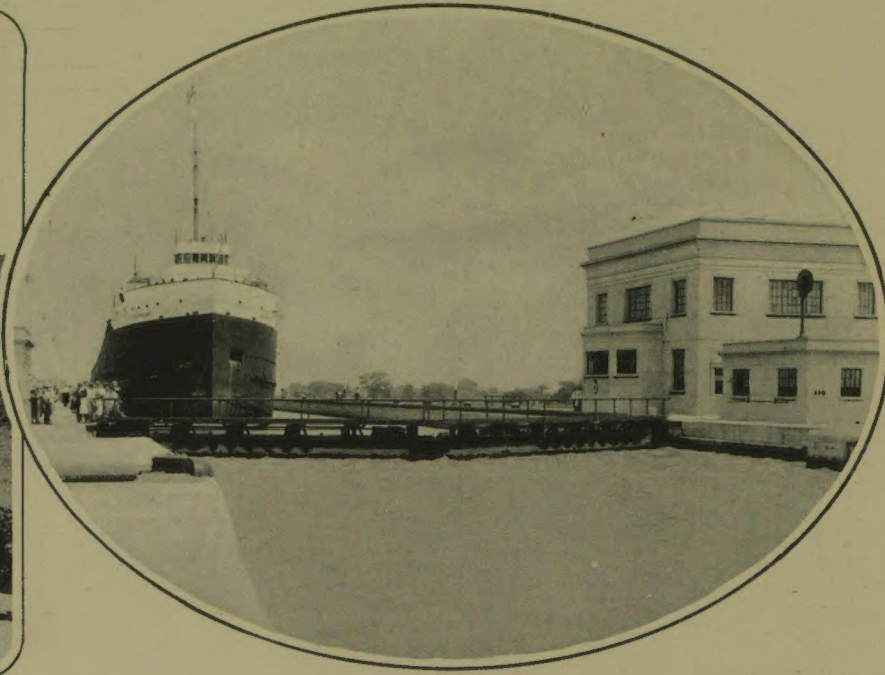


# A TRIUMPH: THE NEW WELLAND CANAL—LINKING LAKES ERIE AND ONTARIO.

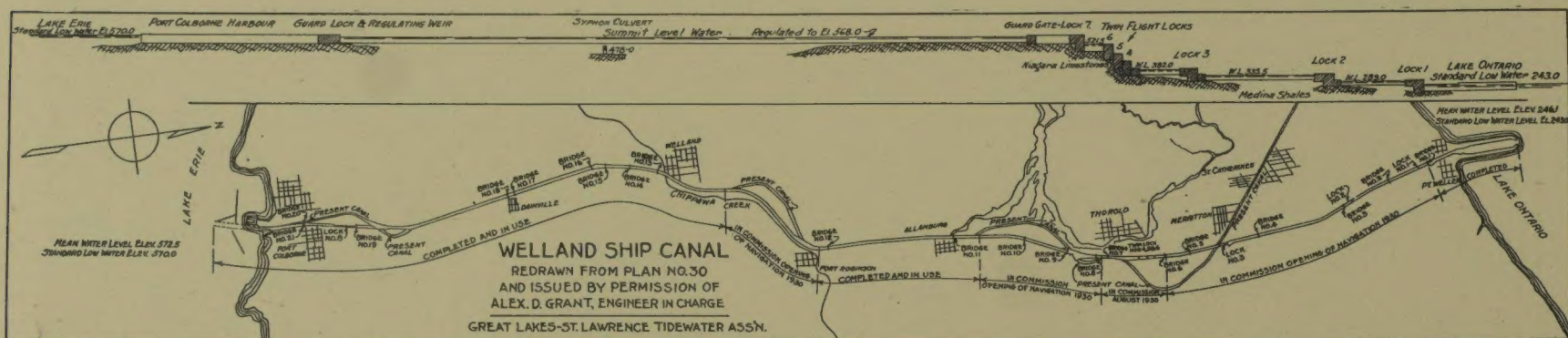
THE LOWER RIGHT PHOTOGRAPH REPRODUCED BY COURTESY OF THE OFFICE OF THE HIGH COMMISSIONER OF CANADA. OTHER PHOTOGRAPHS BY COURTESY OF CANADIAN NATIONAL RAILWAYS.



OPENED BY LORD BESSBOROUGH, THE GOVERNOR-GENERAL OF CANADA, IN THE PRESENCE OF MANY OF THE CONFERENCE DELEGATES, ON AUGUST 6: THE NEW WELLAND CANAL—SHIPPING AT LOCK NO. 3.

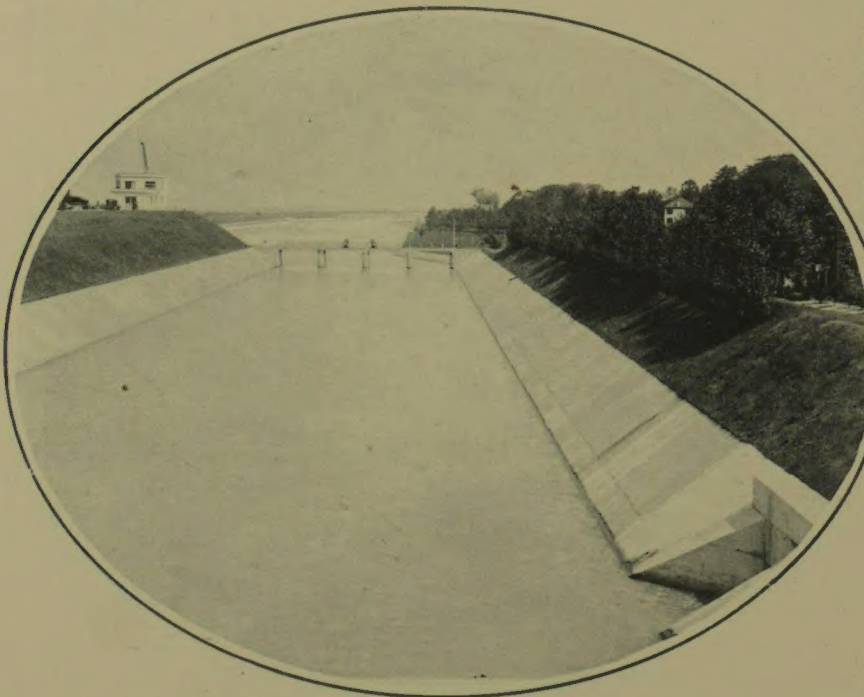


WIDER THAN ANY OTHER OF THE IMPORTANT SHIP CANALS OF THE WORLD, THE PANAMA CANAL ALONE EXCEPTED: THE WELLAND CANAL, 200 FEET ACROSS, AT LOCK NO. 3.



A MAP OF THE NEW CANAL, WHICH IS DESIGNED TO OVERCOME THE OBSTACLE TO SHIPPING PRESENTED BY THE NIAGARA FALLS, AND JOINS LAKE ONTARIO WITH LAKE ERIE, RUNNING PARALLEL TO THE RIVER AT A DISTANCE OF ABOUT TEN MILES: THE COMPLETION OF A GREAT ENGINEERING TASK, ON WHICH WORK WAS BEGUN IN 1913.

THE new Welland Canal, the fourth to be built since the idea of linking Lake Erie with Lake Ontario was first suggested in 1829, was formally opened on August 6 by His Excellency the Earl of Bessborough, Governor-General of Canada. Many prominent members of the Ottawa Conference, including Mr. Bennett, Mr. Baldwin, Mr. Thomas, Mr. Bruce, Mr. Coates, and Mr. Havenga, attended the ceremony and paid a quick visit to Niagara Falls. Mr. Thomas, in view of the revelation of a reported plot to assassinate him, was closely guarded by police. An Irishman, Don Malone, alleged to have sworn to assassinate Mr. Thomas because of the part he played in the recent conversations with Mr. de Valera, was arrested by the police. The completion of



A VIEW NEAR PORT WELLER, THE NORTHERN TERMINUS OF THE CANAL IN LAKE ONTARIO: A GREAT WATER-HIGHWAY WHICH WILL ACCOMMODATE ANY BUT THE VERY LARGEST OCEAN CARRIERS.

the Welland Canal, regarded as one of the greatest achievements in Canadian history, marks the end of nearly twenty years' work. The estimated cost of the whole is 130,000,000 dollars, or over £26,000,000 at par. The canal is the most important link in the St. Lawrence Waterway Project; and by its completion Canada's waterways now stretch 2200 miles from the Strait of Belle Isle, between Labrador and Newfoundland, to Fort William on the west side



LOOKING NORTH UP THE WELLAND CANAL FROM THE SOUTHERN OUTLET IN LAKE ERIE: AN AIR VIEW OF PORT COLBORNE, ONTARIO, WHERE A NEW BREAKWATER HAS BEEN BUILT OUT INTO THE LAKE.

of Lake Superior. Its potential significance for world and Empire trade was symbolised by the passage on August 6 of the 10,480-ton s.s. "Lemoyne," the largest grain-carrier in the world, which proceeded slowly down the waterway past cheering crowds. She carried a cargo of 500,000 bushels of grain, destined eventually for this country. A few details concerning the canal itself may be of interest. It is constructed, throughout the twenty-five miles of its length, through Canadian territory, and runs at a distance of about ten miles to the west side of the Niagara River. The difference in level between Lake Erie and Lake Ontario is 325½ feet. There are seven locks, each having a lift of 46½ feet, and one guard lock of variable depth. The locks are 829 feet long and 80 feet wide, and provide a depth of 30 feet of water on the mitre sills. It is interesting to compare these figures with those of the first Welland Canal, begun over a hundred years ago. Then there were forty locks instead of the present eight; they were 110 feet long, 7 feet wide at the bottom, and 19 feet wide at the water surface; and they could accommodate vessels of 40 tons burden. Speaking at the opening ceremony, Mr. Baldwin said that Canada now had a link between Europe and Japan and China. The canal was a great triumph, and should add to Canada's importance as a carrier of merchandise.

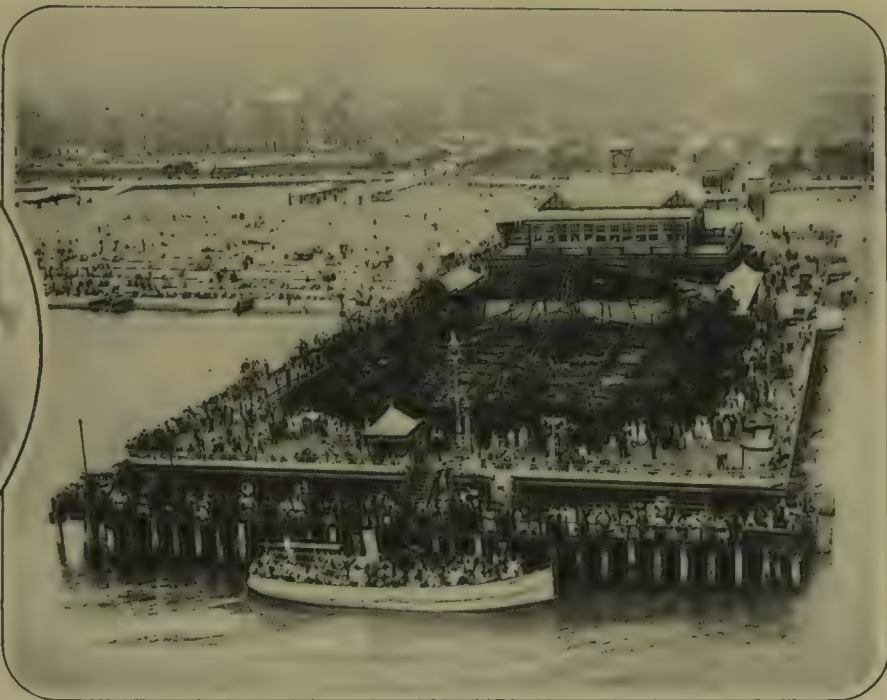


# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE MISHAP TO THE EXCURSION STEAMER "ST. PATRICK," WHICH RAN ON TO THE CORBIÈRE ROCKS, JERSEY: THE DAMAGED HULL OF THE VESSEL.

The "St. Patrick," which was on a pleasure trip from Weymouth to the Channel Islands, ran on to the Corbière rocks on the evening of August 5. There was a thick fog at the time. The 314 passengers, among whom there were many women, remained calm, and all were transferred to the "Isle of Sark" and other vessels without mishap. Mr. Will Thorne, M.P. for Plaistow, was one of the excursionists and was accompanied by his wife and daughter.



AFTER THE FIRE ON THE NEW BRITANNIA PIER, GREAT YARMOUTH: THE GUTTED FLORAL DANCE HALL, WHICH COULD SEAT BETWEEN TWO AND THREE THOUSAND PEOPLE. Early on the morning of August 3, the Floral Dance Hall on the new and very popular Britannia Pier, Great Yarmouth, was burnt out, flaring like a torch. The Hall cost £10,000. In 1930, it was enlarged in order that it might accommodate the annual conference of the National Union of Teachers. It could seat between two and three thousand people. The fire burned through the deck of the pier, but the structure as a whole was undamaged. The pier is over 800 feet long.



TAKEN FROM THE HITLERITES BY THE POLICE OF CASSEL: AN ARMoured CAR WHICH THE NAZIS CLAIM WAS NECESSARY TO PROTECT THEM FROM COMMUNISTS. The Nazis who had this car in their possession urged that it was a necessity, in that they had to protect the members of their Party from attacks by Communists. The police did not see eye to eye with them! In this connection, it may be noted that Herr Hitler's official organ asserts that 6303 Hitlerites were killed or injured in 1931 and that they have suffered 8186 casualties during the first seven months of this year, including 59 dead.



WHERE A DRIVER NEED NOT USE HIS LAMPS! THE NEWLY—AND BRILLIANTLY—LIT MOTOR ROAD BETWEEN MAASTRICHT AND NIJMEGEN, HOLLAND. A remarkable new lighting system is being tested on a stretch of the motor road between Maastricht and Nijmegen, and is said to be so efficient that drivers of cars need not light their lamps when using the route, even when they are travelling at high speed. The road lamps are of the no-filament, gas-filled variety, and on the principle of the mercury vapour lamp. Whether the system will be extended remains to be seen; but, obviously, it has many merits.



TITIAN'S CHILDHOOD HOME OPENED AS A MUSEUM CONTAINING DOCUMENTS AND RELICS RELATING TO HIS LIFE: THE HOUSE AT PIEVE DI CADORE AS RESTORED. The house in which Titian spent his childhood at Pieve di Cadore, at the foot of the Dolomite Alps, has been restored and has become a museum containing documents and relics relating to the great painter's life. It was opened by Signor Ugo Ojetti, the art critic, on August 7. Titian, it may be recalled, was born at Pieve di Cadore in 1477. At an early age, he was sent to Venice to learn painting. He died in 1576.



ALLEGED TO BE A GERMAN SPY: HÉLÈNE KAHN, WITH HER ADVOCATE, AFTER SHE HAD BEEN INTERROGATED AT ST. JULIEN-EN-GÉNEVOIS. At the end of July, Hélène Kahn, who is alleged to be a German spy, was arrested at a Franco-Swiss frontier village as she was about to pass across the frontier as one of a party of tourists in a motor-coach and was taken to prison at St. Julien-en-Genevois. Her numerous crossings of the frontier are said to have led to her being watched; and it is asserted that she acted for several Powers. In the photograph, her advocate is on her right.



## A WINDOW ON THE WORLD: HOME NEWS IN PICTURES.



A TUDOR HOME TAKEN TO PIECES AND MOVED 130 MILES—AFTER 400 YEARS! THE HOUSE BEING RE-ERECTED AT PRINCES RISBOROUGH.

The soundness of building methods in this country in past centuries is indicated in an unusual way by this Tudor house (claimed to be four hundred years old), which was pulled down recently, and has been re-erected on new ground distant some 130 miles from its original site. The house stood at Dennington, near Ipswich, in the first place; it is here seen in process of re-erection at Princes Risborough, Bucks.



A VENERABLE "RECRUIT" TO FLOOD-LIGHTING: WHITBY ABBEY TAKES ON A NEW GLORY, AFTER STANDING FOR A MILLENNIUM AND MORE.

The growth of the use of flood-lighting for beautifying historic buildings and ruins has been considerable of recent years in this country. The development of this wonderful art has been closely followed in our pages; and we here give our readers a striking photograph of what is at once one of the latest "recruits" to flood-lighting, and one of the most venerable objects yet flood-lit in England. The ancient Abbey of Whitby is believed to have been founded in 658.



THE INTERNATIONAL SHEEPDOG CONTESTS AT SCARBOROUGH: QUEEN, THE WONDER DOG, AND THIS YEAR'S CHAMPION, PENNING HER SHEEP IN THE FINAL ROUND.

The International Sheepdog Championship was won at Scarborough on August 6 by Mr. Telfer, a farmer of Morpeth, with his nine-year-old bitch Queen. Queen had previously won the English National Championship Trophy outright, and had been second three times. The conditions at the international contest were the worst within memory. Scarborough racecourse, where it was held, is an exposed hilltop, and hardly had Queen completed her course when a



MR. TELFER WITH HIS CHAMPION SHEEPDOG, QUEEN, RECEIVING THE CHAMPIONSHIP SHIELD FROM MRS. WORDSWORTH: A PRESENTATION ATTENDED BY LORD MOSTYN (LEFT) very high wind got up, which ripped away hundreds of feet of the grand-stand awning. The signals and calls of the shepherds were frequently carried away by the wind; and it was not until the last event that a dog was found to complete the course and vie with Queen. This was Craig, run by Mr. J. M. Wilson, of Moffat, Dumfriesshire, who scored 157½ against Queen's 160½. England won the team shield with 1239 points, Scotland being second and Wales third.



A NOVEL SETTING FOR "THE TEMPEST," AT PORTHCURNOW, SOUTH CORNWALL: AN OPEN-AIR STAGE WITH THE SEA AND COAST AS "BACKCLOTH."

Of all the outdoor settings which have been chosen for Prospero's magic island, few can hope to rival the one illustrated here. Those who know the Cornish coast south-east of Land's End will agree that it offers a background that matches the fairy texture of "The Tempest." The theatre is situated in the grounds of the Minack House, Porthcurnow. The cast for these performances, a correspondent informs us, consists largely of local Cornish talent. That there is



"THE TEMPEST" PLAYED AT PORTHCURNOW—LARGELY BY LOCAL CORNISHMEN: PROSPERO POINTING OUT OVER REAL DEPTHS OF OCEAN.

something exotic about Porthcurnow is indicated by a passage to be found in "The Cornish Coast and Moors," by A. G. Folliott-Stokes, whose description will win the approval of all who know the spot. "The luxuriant vegetation and the flat roofs of one or two of the houses," he writes, "give the place quite a foreign look. It might be a corner of Algieras or Tangier. This is not lessened by the brilliant colour of the sea, and the whiteness of the sand . . ."



## AN AEROPLANE VIEW OF OUR FLYING PRINCE'S COUNTRY HOME.

PHOTOGRAPH BY AEROFILMS, LTD.



FORT BELVEDERE, VIRGINIA WATER, THE PRINCE OF WALES'S RESIDENCE NEAR WINDSOR: A BATTLEMENTED BUILDING ERECTED BY KING GEORGE II. AS A LOOK-OUT—A BELVEDERE.

Fort Belvedere, the Prince of Wales's country residence, is situated at Virginia Water, about seven miles from Windsor Castle and conveniently near the Sunningdale golf-course. It belongs to the Crown, and is a battlemented building erected by King George II. as a "belvedere" (or look-out) when troops returned from quelling the Scottish rebellion were encamped in Windsor Great Park. For many years it boasted thirty-one 4-pounder Culloden guns

and sixteen bronze 6-pounders used in the Peninsular War. The latter were removed to the Round Tower of Windsor Castle in 1893. King George IV. converted Fort Belvedere into a rural retreat in 1827; but, until 1865, it was also a saluting battery on occasion. The present King enlarged the house, and when the Prince of Wales took it over a gymnasium was added to its amenities. Further, his Royal Highness has his own flying-ground there.



# THE BONUS ARMY FOUGHT WITH TEAR-GAS: UNITED STATES WAR VETERANS IN CONFLICT WITH TROOPS AND POLICE.



AN ARREST IN A TREE, NEAR THE WHITE HOUSE, WASHINGTON: DETECTIVES BRINGING TO GROUND A LEADER OF THE VETERANS (CENTER), WHO HAD BEEN GIVING ORDERS FROM AMONG THE BRANCHES.



DURING THE BITTER STRUGGLE IN PENNSYLVANIA AVENUE, WASHINGTON, ON JULY 28: POLICE CARRYING A BONUS ARMY VETERAN FROM THE OCCUPIED AREA.



THE "WAR" BETWEEN THE BONUS ARMY AND THE UNITED STATES GOVERNMENT FORCES: A LEADER OF THE VETERANS UNDER ARREST.



AT THE VETERANS' G.H.Q.: A STARS AND STRIPES OF THE BONUS ARMY FLOWN AS THE POLICE EVICTED DEMONSTRATORS.



FIGHTING FOR A BONUS ARMY FLAG: A VETERAN, ARMED WITH A LENGTH OF LEAD PIPING, ABOUT TO STRIKE A POLICEMAN.



A SEQUEL TO THE CONFLICT BETWEEN THE VETERANS AND THE MILITARY AND POLICE: A CAMP OF THE BONUS ARMY ABLAZE AT WASHINGTON.

As we have had occasion to note before, the War Veterans, forming the so-called Bonus Army have been giving the United States Government furiously to think. On July 28, the state of things in Washington was such that President Hoover ordered the Sixteenth Brigade of the United States Army from Fort Washington and Fort Meyer to stop rioting brought about by the eviction of Veterans from the camps they had set up on Federal property. Martial law was not proclaimed; but the militant was much in evidence. Cavalry sabres were drawn, bayonets were fixed, tear-gas bombs were thrown, and



THE SAME BONUS ARMY CAMP AT WASHINGTON AFTER THE FLAMES HAD DIED DOWN: THE DESOLATE BURNT-OUT AREA AS SEEN FROM THE AIR.

Tanks were in reserve. General MacArthur, Chief of Staff, who was in command, said: "The mob down Pennsylvania Avenue looked bad. They were animated by a spirit of revolution. The gentleness and consideration with which they had been treated had been mistaken by them for weakness. . . . Had the President not acted within twenty-four hours, he would have been faced with a very grave situation which would have caused a real battle." The Bonus Army, it should be added, had advanced on Washington from all parts of the country, demanding further payment on their war bonus certifi-



WHEN THE UNITED STATES TROOPS WERE USING TEAR-GAS BOMBS AGAINST THE WAR VETERANS: GAS-MASKED AND TIN-HATTED INFANTRY, WITH BAYONETS FIXED, TURNING "GASSED," COUGHING MEN OF THE BONUS ARMY FROM AN OCCUPIED AREA.

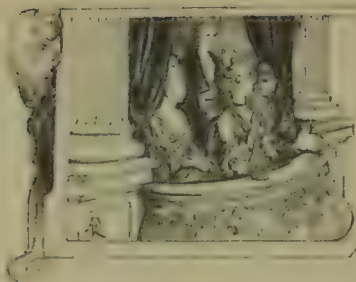


WHEN THE FIGHTING BETWEEN THE WAR VETERANS AND UNITED STATES TROOPS AND POLICE WAS AT ITS HEIGHT ON JULY 28: MEN OF THE BONUS ARMY FLINGING STONES AND BRICKS AT POLICE ADVANCING TO TURN THEM FROM THEIR SHACKS.

cates. This Congress refused. As to the bonus itself, we may quote "Harper's Magazine" on one of the ways in which six billion dollars of Federal Government money have been paid to Veterans and their dependents since 1918. "Adjusted compensation (the bonus): 14 billions paid; 24 billions still payable on the basis of legislation now standing on the books. In 1924 the American Legion brought to success a long fight to force Congress to pay an additional bounty to the ex-Service men. The claim was that the men had been underpaid in service, and that an 'adjustment' was due. . . .

Congress passed, over President Coolidge's veto, an act authorising all Veterans to receive certificates evidencing the Government's promise to pay, in 1945, an amount determined by length of war service, with overseas service rating higher. The average amount payable to each man . . . is about 1100 dollars." In 1931 the Veteran was authorised to borrow one-half of the face amount of his bonus certificate. These "loans," it is asserted, will never be repaid. Now many of the Veterans wish to be paid the other half at once, or, at least, be allowed to "borrow" it!





# The World of the Kinema.

By MICHAEL ORME.



## MAGIC AND MISCHIEF OF THE MICROPHONE.

IT is not much more than three years since, in "The Jazz Singer" and "The Singing Fool," Al Jolson's seductive notes first poured in mellifluous wizardry from the hitherto silent screen. Yet to read the story of the development that has brought about the present-day perfection of sound, voice, and musical recording in the kinema is to become acquainted with a saga of human ingenuity, patience, and skill. Gone for ever are the faulty synchronisation of lip movements and words, the alternate bellowing and almost inaudible whispers, the dead level of unmodulated sound that characterised the early "all-talking" films. In their place is realism so perfect that the public has long ceased to regard it as anything more than a natural concomitant of screen entertainment, and I think it is true to say that the game of "spotting mistakes," so popular among filmgoers in regard to the pictorial aspects of production, can hardly, if ever, be indulged in as far as sound is concerned, simply because inaccuracies do not occur. We have all seen and mourned over the productional carelessness that allows a hero to emerge from a plunge in a foaming torrent in perfectly dry clothes. But I am aware of no instance in which (for argument's sake) the crying of a child has been synchronised with the appearance of a lover's kiss. And this despite the ease with which it would seem to be possible for such errors to creep in when we remember that many of the sounds that enhance the poignancy or humour of a scene are not made by the players engaged in it but are taken, as it were, from the cold storage of the studio's already recorded sounds and neatly joined to the appropriate action.

I have dealt in a previous article in this page with the "sound libraries" possessed by all well-equipped production units. But, though these supply many commonplace or unusual demands on the part of a director, such mechanical synchronisation after the event is by no means the end, and often not even the beginning, of the recorder's task. With the return to favour of the open-air and "Western" type of picture,

addition to the rhythmic thunder of the wheels, those other intermittent sounds of whistles, of escaping steam, of the clanking of couplings as they are actually emitted by the speeding locomotive and its following coaches.

Not all realistic and up-to-the-moment recording is,

Gregory Ratoff found himself unable to comply with the scenario writer's demand that he should crack his fingers audibly at a certain point in the dialogue. On this occasion the solution was found in the snapping of several sticks of chewing-gum in rapid succession as an accompaniment to the actor's movements. But nowadays no trouble is too great to deter the technician from securing the real thing, more especially in relation to natural and out-of-door noises. There is on record an instance of the chief of the sound department of one of the big producing companies who, having already secured for his collection the voices of babbling brooks, the chirrups of crickets, the tread of policemen's boots, was still dissatisfied because he had been unsuccessful in recording the cry of a coyote. Having sought it laboriously across mountains and deserts, his ambition was achieved in an unexpected way when a studio watchman told him that every morning when the eight o'clock whistle blew, a coyote came out from its lair close at hand, as if in answer to the call to work, and the same technician recounts how, after twenty men travelling in six motor-cars, with a ten-ton lorry equipment, had pursued a Californian mocking-bird for five nights in the hope of recording its notes, and had returned disappointed to Hollywood, he discovered a similar bird in full song in a back garden of the business quarter of the town.

Yet the microphone, for all its willingness to play so big a part in the entertainment of filmgoers, has certain prejudices which no amount of cajoling will induce it to forgo. Chief among these are words containing an undue proportion of sibilants, such as "soldiers," "sisters," and on the lips of certain actors or actresses they must be ruthlessly weeded out from the script. Individual voices, too, arouse active objection on the part of the ubiquitous "mike." Comparatively few screen players are immune from what in studio language is known as "micro-

dosis"—a peculiarity of which the victim is quite unconscious and that causes the voice to escape recurrently from range to which it must be conjured back with infinite patience and innumerable "retakes." Then again, under the heading microphone mischief, there are the inadvertent records made of irrelevant sounds. Those who have visited film studios where recording is in progress will have been struck with the red lights—danger signals to all and sundry—that flash on in the corridors beyond the sound-stages the moment the sound apparatus and cameras begin work. For, though it may reject certain vocal peculiarities or combinations of letters, the microphone often does its work all too faithfully. During the filming of "The First Mrs. Fraser" at Wembley, a scene that was remarkably effective from a pictorial point of view was marred by a sudden disturbance of the sound apparatus. When the staff investigated the cause of the trouble, they discovered a nest of sparrows high up in the corner of the roof, the sound of whose twitterings had carried down an air shaft and so spoiled the recording of a complete scene.



"TWO SECONDS," WHICH WAS PRESENTED RECENTLY AT THE EMPIRE, LEICESTER SQUARE: EDWARD G. ROBINSON AS THE YOUNG STEEL-WORKER WHOSE TRIALS AND DIFFICULTIES ARE THE SUBJECT OF THE FILM.

The title "Two Seconds" has a double significance—the time in which it is possible for a woman to ruin a man; and the time in which it is possible for a man to review his whole life while facing death. As John Allen, Edward G. Robinson plays the part of a young steel-worker who has been unfortunate in love, and, despite all his efforts to save his honour, fails. Defeated at every turn, he finds himself guilty of murder and is sent to the electric chair.

however, as simple as this. In connection with the production of "West of Broadway," the recently released John Gilbert picture, peculiar difficulties were encountered owing to the high altitude at which the sound technicians had to work. Having succeeded in getting their heavy sound-trucks, cameras, horses and personnel up a steep mountain-side and across chasms nearly a thousand feet deep, they discovered that at this height sound travelled so much faster than on a normal level, that the speed of the recording apparatus had to be most minutely adjusted to avoid a jumble of unintelligible sounds.

A most effective example of mechanical, humorous synchronisation is to be found in the Laurel and Hardy picture, "The Music Box," in which the triumphant pealing of bells from the interior of a packing-case containing an automatic piano with which the two comedians have been laboriously struggling up an endless flight of steps acts as derisive comment on the downfall of Mr. Hardy, who lies, large, sprawling, but undefeated, beside it; while throughout the film the occasional involuntary notes emitted by the hardy-used instrument are more amusing and far more pertinent than any amount of verbal expostulation. Whether these effects were originally achieved by accident or design is immaterial. The result, in conjunction with the action, is the apotheosis of slap-stick comedy in sound and

motion. One of the most interesting features of the development of sound technique over a comparatively short period is the fact that in the early days of talking-pictures many sounds were faked—in much the same way as such "effects" are manufactured for broadcasting purposes. Such synthetic expedients are still occasionally employed to overcome a player's inability to produce a given sound—as, for instance, when



"WHILE PARIS SLEEPS," AT THE REGAL: VICTOR MCLAGLEN AS THE PRISONER WHO HAS ESCAPED FROM A PENAL SETTLEMENT; AND HELEN MACK AS HIS DAUGHTER, WHOM HE ATTEMPTS TO PROTECT FROM THE DANGERS WHICH BESET A YOUNG AND PENNILESS GIRL IN A BIG CITY.

and the growing ability of the public to distinguish between genuine natural backgrounds and studio "sets," however cleverly devised on a grand scale, the problem of sound-recording "on location" became one of acute and immediate urgency, to meet which, what Mr. Frank Daugherty describes as "a veritable laboratory on wheels," has been devised. This mobile apparatus, costing between fifty and sixty thousand dollars, carries two or three circuit miles of cable that enables the microphone operator to follow his prey (the required sound or sounds) wherever it may lead. Then there is the portable sound-camera, which can be used on board ship, or in a motor-car travelling at seventy miles an hour alongside a train, and which captures automatically, in

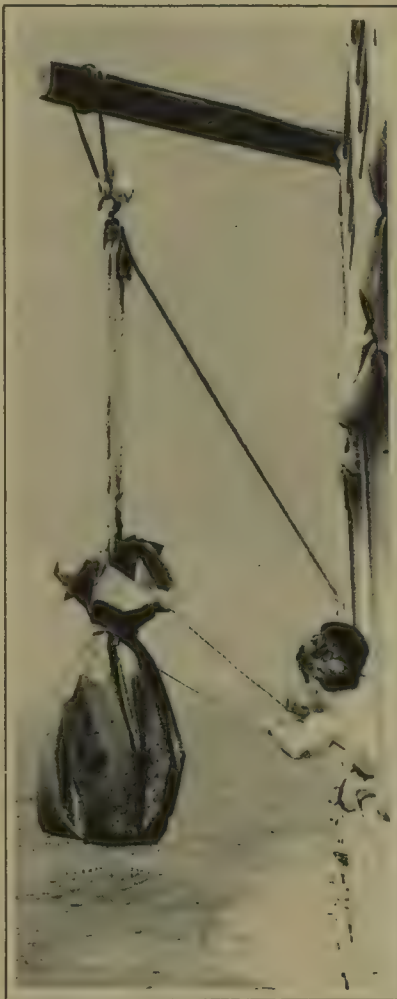


"THARK," NOW TO BE SEEN AT THE NEW GALLERY: TOM WALLS (RIGHT) AS SIR HECTOR BENBOW AND RALPH LYNN AS HIS NEPHEW SHARING A BED IN THE HAUNTED HOUSE.

"Thark" is the film of the play of that name which enjoyed such a successful run at the Aldwych Theatre. The cast includes Tom Walls, Ralph Lynn, Mary Brough, and Claude Hulbert. The farce is set in a haunted house.



FILMING A HIGH DIVE  
WITHOUT AN  
OPERATOR: AN  
AUTOMATIC CAMERA  
WITHIN A RUBBER  
BAG FOLLOWS THE  
DIVER DURING HIS  
DESCENT, TO RECORD  
"CLOSE-UPS."



A RUBBER BAG, WITH A PANE OF GLASS AT THE BOTTOM, CONTAINING A FILM CAMERA FOR FOLLOWING AND PHOTOGRAPHING A DIVER DURING HIS DESCENT TO THE WATER: THE APPARATUS AND LOWERING TACKLE IN READINESS ON THE SHIP'S SIDE.

FILMGOERS who may see on the screen "close-ups" of a swimmer in the act of making a high dive, taken from the air just above him during his descent, will be interested to learn from these photographs how the trick is done. In an explanatory note describing them, a German writer says: "Hans Albers had to make a 32-ft. dive from the deck of a ship for film purposes, and a preliminary trial was made with a lay figure. Afterwards Albers himself made the dive. Above him, as he descended, was let down an automatic cinematograph camera enclosed in a rubber bag with a glass window at the bottom, through which the camera as it followed him took every motion of the dive. When the film technique was first discovered, its novelty consisted in the fact that motion could be photographed. Creatures and things moved, but the camera was motionless. Soon, however, the camera was made to move as well; but this motion was only apparent; in reality, it was the operator who moved the apparatus, which was itself immovable. Nowadays, however, the camera itself has become movable and can even fall into the water after its objective."



A PRELIMINARY TRIAL WITH A LAY FIGURE, ABOVE WHOSE FEET IS LOWERED A FILM CAMERA INSIDE A RUBBER BAG: THE REALISTIC FIGURE "DIVING" FROM THE DECK OF A SHIP INTO THE SEA, IN ORDER TO TEST THE CONDITIONS.



THE ACTUAL DIVE AND THE METHOD OF FILMING IT: HANS ALBERS, A GERMAN FILM ACTOR, DIVING FROM A SHIP INTO THE SEA OVER 30 FT. BELOW, AND (ABOVE HIS FEET) THE CAMERA IN ITS RUBBER BAG BEGINNING TO FOLLOW HIM.



## IN THE DOMINION OF THE EMPIRE CONFERENCE:

FROM THE DRAWINGS BY THE



COMBATING THE ONSLAUGHT OF WHITE WOLVES BY FORMING A CIRCLE—HEADS LOWERED AND POINTING OUTWARD; COWS AND CALVES IN THE CENTRE, BULLS OUTSIDE: MUSK OXEN AT BAY.

Wastes of snow and rock, north and northwest of Hudson's Bay, desolate solitudes in which the white man cannot live: barren of timber, but overgrown with scanty vegetation and moose—such is the country inhabited only, as far as the greater beasts are concerned, by the white or Arctic caribou, the Polar bear, the white wolf, and the musk ox. The musk ox is like a small bison, although the species is related to both the sheep and cattle families. It is covered by a heavy coat of long, thick, dark-coloured hair. Its awkward appearance is belied by a surprising activity if seriously demanded. Its greatest natural foe is the great white wolf, which it combats in the manner shown in the drawing.



AN OLD SADDLE-HORSE ATTACKED BY A MOUNTAIN LION: USING ALL HIS WEIGHT AND ENERGY TO BUCK OFF THE LION, WHICH HAS MISSED ITS SLASH FOR THE JUGULAR VEIN.

A large cougar, or mountain lion, is a deadly foe to almost all the creatures of the Canadian wilds. Inhabiting the mountainous and forested regions of nearly all North America, it has a special liking for horse meat, but finds horses a difficult prey, since those speedy and invulnerable beasts prefer the open flats. Sometimes, however, saddle-horses, stolen and ridden to distant parts, are turned loose, and seek to return home through forest country.



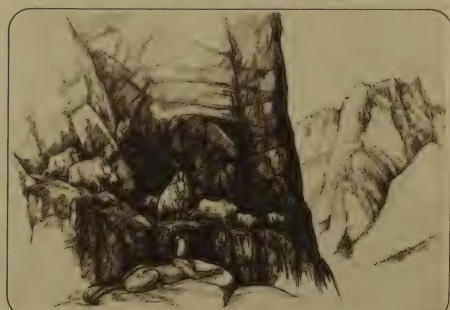
ROCKY MOUNTAIN SHEEP AND LION: THE COUGAR HAS MISSED HIS SPRING AND CHASED THE RAM, BUT HAS FEARED TO TACKLE HIM SO CLOSE TO THE LEDGE, DOWN WHICH THE SHEEP ESCAPE.

Rocky Mountain sheep inhabit those mountain ranges which constitute the great American continental divide from the Arctic Ocean to Mexico. Their range generally extends along the timberline and the mountain meadows of the high slopes. Although extremely hard winters with deep snow sometimes drive them to the foothills. They are some of the most agile and dexterous of all mountain breeds of animals, and it is a thrilling sight to see some master-borne ram jump from crag to crag across a half-mile declivity where a misstep would mean instant death. The cougar hunts by lying in wait for its intended victim; then, by a sudden spring on its back or shoulders, it will break its quarry's neck or cut its throat with claws or teeth.



"CROWDING THE GRADE": THE DIFFICULTIES OF A TEAMSTER IN THE EARLY DAYS OF MOTOR-CARS, OF WHICH "GREEN" HORSES WERE THOROUGHLY AFRAID.

The advent of the motor-car, though now the memory of that event is fading, can still be remembered by many who were engaged in the driving of horse teams in the wilder parts of the country in early days. The plodding of a string of colts was a serious business at any time, as the danger of an inevitable tangle was always present if the leading horses did not continue forward at an even pace. To-day the motor-car is ubiquitous and the profession of teamster is fast disappearing.



A MOUNTAIN LION FEARFUL OF ATTACKING A GOAT: THE LEADER OF THE HERD, WITH HIS SHARP SPIKES OF HORNS, AT BAY.

Those who would watch the Rocky Mountain goat in his natural surroundings must themselves be prepared for mountaineering. The goats, which have not the speed and agility of the Rocky Mountain sheep, live in the extreme heights, up among the sheer snowfields, and prefer the lack of sheer walls, which protect them from their natural enemies. Their thick coats of long white hair shelter them from the mountain gales. They subsist on the scant forage found among the rocks.

## STUDIES OF THE CANADIAN WILDS.

CANADIAN ARTIST, E. F. HAGELL.



COYOTE-HUNTING IN THE WEST: SETTING ON THE HOUNDS—GREYHOUNDS OR GREYHOUND CROSSES—WHICH HUNT BY SIGHT AND JUMP HIGH IN THE AIR TO CATCH SIGHT OF THE QUARRY.

After the hide-hunters had almost exterminated the great bison herds, then the wolves and coyotes transferred their attentions to the cattle herds. At first it was possible to poison and trap them by dozens; but soon they became too cunning for traps, and the professional wolverine turned to the use of dogs. In the running and catching of the fleet-footed coyotes, lighter and faster dogs—greyhounds or greyhound crosses—were needed than in the case of wolves.



"SOME OF THE YOUNG WOMEN RAISED ON THE RANCHES WERE SUPERB RIDERS": A COW-GIRL WHO LEARNED TO RIDE A BUCKING HORSE AND WIELD THE LASSO IN THE OLD FRONTIER DAYS.

The prairie days of the Wild West are fast disappearing. The cattle herds have dwindled, and the few hundred head owned by individual ranches can now be easily handled by almost any method of driving. As with the cattle with the riders. In times past a ranch rider had to be able to ride "crooked" horses and half-broken "browns," but now the saddle steers is for the most part a smooth-riding regalia used to be more in evidence; there used to be a pride in the calling that kept a rider rigged in high-heeled boots and good spurs, chaps, and a still-brimmed Stetson hat.



ONE OF THE MOST PICTURESQUE OF ALL METHODS OF TRANSPORT: A DOG TEAM, WITH THE DRIVER IN A VERY SERIOUS PREDICAMENT.

The story which this drawing illustrates is as follows: The driver of a dog team broke through an alpine in the ice. He managed to stop his team, but the dogs—wild maulmates except the leader—refused to approach the hole. The leader tried, but failed, to pull the unwilling team and dogs. Then the dog made a plan; and reviving suddenly round the hole tried to swing the chain close enough for the man to catch hold of it. The second time round, the man caught a trailing rope and managed to pull himself out.

THE MONARCH OF THE FOREST: A FULL-GROWN BULL MOOSE, WHICH, WITH HORNS AND HOOF BEARS, IS A MATCH FOR A PACK OF WOLVES.

The bull moose is a sagacious, swift, and very powerful beast—the only one besides the bear that dares to charge the human antagonist when caught at close quarters. The moose used to range the forested areas of Quebec, Ontario, and the maritime provinces in good numbers, as well as the wooded regions of the western mountains; though now his story is more restricted. The cow and bull inhabit different parts of the range during spring and summer, but in winter band together for mutual protection. They feed on small brush, twigs, and small tree tops, and, in season, the water-lilies and rushes of the lakes and ponds. They usually winter in one locality when browsing is good. If trailed, the moose will circle back on his track, lying in cover to windward of his trail, so that he is warned of pursuers by his nose.





## BOOKS OF THE DAY.

THE past has a magic power over our minds—our own individual past, and that of the world and humanity as a whole. We derive both pleasure and pain from retrospect—from living over again in memory scenes of bygone days. At such moments the sense of actuality is often very vivid; one is talking and laughing, perhaps, with friends in fact long dead; then suddenly comes the reaction to the present, with an aching sense of things passed away and never to return. These emotions, of course, are a commonplace of sentimental poetry (and, despite modern cynicism, there is much to be said for sentiment). No poet has expressed them so poignantly as Tennyson; they permeate "In Memoriam" and run like a silver thread through the whole tapestry of his verse—

So sad, so fresh, the days that are no more.

It is that sense of "regret for buried time" that lends half its charm to history and its associated studies: and so I come to the primary cause of these lucubrations—a batch of archaeological books, affording abundant matter for reflection on the transience of mortal man and all his works. In these economical days it is fortunate that we need not travel far in search of buried treasure—of the sort that is laid up in museums. Wherefore I begin with "ARCHAEOLOGY IN ENGLAND AND WALES": 1914-1931. By T. D. Kendrick and C. F. C. Hawkes (both Assistant Keepers of British Antiquities in the British Museum). With thirty Plates and 123 Text Illustrations (Methuen; 18s.). This volume is of great interest in connection with the International Congress of Prehistoric and Protohistoric Sciences recently opened in London. The authors explain that their book is an enlarged English version of an article written in German for a German publication, but they do not define its scope or the type of reader they envisage. It might be well to mention, I think, that the book is not a complete survey of archaeological remains in this country, but rather a record of recent discoveries during the period specified (since 1914) and of their bearing on previous knowledge concerning dates, events, personages, and racial movements or relationships.

The first half of the book, dealing with prehistoric times, presupposes acquaintance with the technicalities of anthropology, and is evidently intended for the expert and the student. The general reader may shy at these chapters, although they contain much that is within his range, such as a summary of present theories regarding the still undated Stonehenge—"our major archaeological mystery"—and the neighbouring Woodhenge. "The discovery of this now famous monument," it is recalled, "was the result of an air-photograph, and is one of the most remarkable triumphs of 'archaeology from the air.'" Another notable instance thereof is afforded by aerial views revealing the difference between the ancient Briton's and the Saxon's method of tillage.

The latter half of the book, concerning the Roman and Anglo-Saxon periods, while equally valuable to archaeologists, will be more attractive to the multitude. The long section on Roman Britain is particularly interesting, with its account of the many recent excavations—as at St. Albans, Colchester, and Richborough (to name a few of the most notable)—and of research in connection with Hadrian's Wall. These discoveries have thrown much new light on the Roman villas that dominated our countryside; and the various campaigns against native tribes and sea raiders. The type of enemy with whom the legions fought in Britain is represented in an illustration of a Roman cavalryman's tomb found at Colchester, with a sculptured relief showing, beneath his horse's feet, a naked savage with a hairy face resembling "reconstruction" portraits of our semi-simian ancestors. After Rome's final evacuation of "Brigantia," rural conditions reverted to the prehistoric, and the Romanised Britons were left to cope as best they could with new invaders.

There are allusions to King Arthur, as a real person, and one could have appreciated more light on the historical basis of Malory and the "Idylls of the King," but doubtless it was beyond the scope of the present work. These last eighteen years, as the authors show, have seen an immense amount of research and discovery, constituting a veritable renaissance of enthusiasm for Britain's storied past. The book deserves to be widely read, and I hope it

may stimulate some of those who have it in their power, officially or financially, to help on the good work, and support such efforts as those being made to preserve the Roman amphitheatre at Chester. While justly proud of our own Empire, we should not forget that Julius Caesar trod our soil, and that for four hundred years our land was a province in the greatest empire of the ancient world.

The other items on my list treat of the remote past in foreign lands. One that will appeal specially to readers of this paper is "EGYPTIAN ANTIQUITIES IN THE NILE VALLEY." A Descriptive Handbook. By James Baikie, D.D., F.R.A.S. With sixty-one Illustrations and 106 Plans (Methuen; 21s.). The author of this very useful and readable work did not live to see it in print. After having spent several years on his task, Dr. Baikie died within a month of completing the text, and, as his widow records, it was seen through the press by Mr. Reginald Engelbach, Keeper of the Cairo Museum, who contributed the index

Dr. Baikie's book seems to me admirable for the purposes of the student, tourist, or general reader. Particularly welcome is a chronological table of the principal Pharaohs.

The dating of the Pharaohs, as of other ancient potestates, is a complicated matter, involving much controversy, as is manifest from a large and scholarly volume entitled "A SCHEME OF EGYPTIAN CHRONOLOGY." With Notes thereon, including Notes on Cretan and other Chronologies. By Duncan Macnaughton. Illustrated (Luzac; 25s.). This work, by the author of "A Scheme of Babylonian Chronology," represents deep research in history, archaeology, and astronomy. To anyone versed in this abstruse problem, it should be of absorbing interest. "Though fully twenty eminent Egyptologists," we are told, "have each proposed a different series of dates, none of the resulting chronologies is such as to command general acceptance." Before setting out his own views (in great detail, but in no provocative spirit), the author traces the opinions held on the subject from the days of Herodotus. Among British archaeologists, he pays high tribute to Sir Flinders Petrie, and mentions also Dr. Baikie, Sir Wallis Budge, and Mr. Arthur Weigall.

There is no better way of kindling for modern readers the flame of romance from the embers of antiquity than through the medium of picturesque memoirs, based on authentic historical data. This method has been adopted by a famous archaeologist, in "SAPPHO OF LESBOS": Her Life and Times. By Arthur Weigall, late Inspector-General of Antiquities, Egyptian Government. Illustrated (Thornton Butterworth; 18s.). Around the elusive figure of the celebrated Lesbian poetess, whom Plato called "the tenth Muse," but whose works were burnt by the early Church, Mr. Weigall has drawn a wonderful picture of life in Aegean Greece in the sixth and fifth centuries B.C. He incorporates the known facts and legends regarding Sappho herself, including her dramatic suicide, and quotes (in translation) every surviving fragment of her verse. Prominence is given, of course, to such matters as the position of women in social life, the ethics of love, and the training of children.

On rather similar lines, but in a more sensational style, prompted perhaps by the lurid associations of the subject, the career of a famous Babylonian King is "impressionised" in "NEBUCHADNEZZAR." By G. R. Tabouis. With Preface by Gabriel Hanotaux. Illustrated (Routledge; 15s.). Here again the story is based on research, for notes appended to each chapter provide an imposing array of authorities for statements embodied in the narrative. The author is a Frenchwoman, whose previous book, "The Private Life of Tutankhamen," was crowned by the French Academy. There is no mention, though, of the present volume being a translation. M. Hanotaux indicates in her work an element of "intuitive imagination." Commending it to the reader, he says: "That secret page in the remote annals of mankind can be written now, not only in the light of the Bible narrative, but thanks to the marvellous discoveries of modern knowledge and the revelations and confirmations obtained from the study of the cuneiform libraries."

Excavation has largely confirmed the Bible, just as it has confirmed Homer and the legend of Minos in Crete. This fact is emphasised in a new volume of the Ancient Lands and Bible Series—"PALESTINE." By W. H. Boulton. Illustrated (Sampson Low; 3s. 6d.). Here, the history of the Holy Land is succinctly outlined in the light of modern discovery. A separate chapter is given to Archaeology in Palestine, but in fact the archaeological standpoint is maintained practically throughout. This unpretentious little book affords an easy stepping-stone in the approach to a great subject.

One important phase in an archaeologist's equipment is the study of materials used in ancient art and craftsmanship. From this point of view, and from that of natural history, there is much interest in "THE BOOK OF AMBER." By Dr. George C. Williamson. With Foreword by Edward Heron-Allen, F.R.S. With Illustrations, including coloured Frontispiece (Benn; 15s.). How many of us could say off-hand what amber is? Not I, though I once rejoiced—like many undergraduates of my day—in a meerschaum pipe with an amber mouthpiece, and wrote an elegy thereon when it was accidentally broken. Apart from amber's fame in classical literature (here duly recorded), that

(Continued on page 251.)

### To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

and an appendix. It is a compact little volume, but, though on the small side, the print is very clear. It describes the chief works in art and architecture of ancient Egypt and Nubia, still visible *in situ*, from the earliest times to the Roman occupation. There is also a section on the principal treasures in the Cairo Museum, including, of course, those from the Tomb of Tutankhamen.

Dr. Baikie gives an interesting *résumé* of Mr. Howard Carter's great discovery, and of the objects found, with such details as are known regarding the life of the young King, "dead ere his prime," but destined to a posthumous immortality over 3000 years after his burial. "It is much to be wished," the author adds, "that a really full account, with illustrations of at least the chief objects in colour, should be published." He had apparently overlooked the fact that such illustrations were given from time to time, with prodigal splendour, in *The Illustrated London News*, and could easily have been collected and bound up together by anyone desiring such a record. As a general survey of Egyptian antiquity, and as a handy work of reference,



# Steps to an Earthly Paradise: A Flower-planted Stairway.

FROM AN AUTOCHROME BY LÉON GIMPEL.



A STONE STAIRWAY AS A ROCK-GARDEN: THE ESCALIER FLEURI AT A CHÂTEAU IN PROVENCE.

At this season when "the glory of the garden" is a matter of universal interest, and so many beautiful gardens throughout the country are open for public inspection, our readers will doubtless appreciate this exquisite example from the South of France here illustrated in colour. The picture shows an uncommon, if not unique, form of rock-garden at the château of Théoules-sur-Mer, in Provence, the estate of M. Leland de Langley. It is a stairway with the treads formed of rustic stone, leading up to a hill-top

through an incomparable floral symphony. On each side a line of cypresses and tall vases gives the true Provençal touch, and there is also a succession of crouching stone lions. The flowers seen growing here include thlaspi in white clumps, nemesia (red, blue, and violet), pansies (blue and mauve), venidium, anemones (red and violet), oenothera and agathea, besides common grasses, chicory, valerian, and thyme. The approach to the stairway, it may be of interest to mention, leads past a wonderful rock-pool.



# Aboriginal Huts and Early Dutch Homesteads: Contrasts in South African Domestic Architecture.

AFTER THE PAINTINGS BY D. CARY MORGAN. (COPYRIGHT RESERVED.)

SOUTH AFRICA has often been described as a land of startling contrasts, and not the least interesting of these are provided by the various European architectural styles in evidence in the towns, cities, and provinces of the Union. Strictly, the *Dominion* cannot be said to have any traditional architecture, unless we accept as such the glorious old homesteads of the early Dutch period. At the Cape, two delightful examples of which are here reproduced, in comparatively recent years, however, the growth of a spirit of national sentiment, still largely evolving, has led to the re-introduction of the early Colonial styles of domestic architecture—indeed, under the guidance of Sir Herbert Baker, and thanks to the subsequent enterprise of the younger school of

(Continued below.)



THE ABORIGINAL IN MODERN SOUTH AFRICA: NATIVE HUTS, VAN REENEN, NATAL.



AN EARLY DUTCH HOMESTEAD OF THE CAPE: "MORGENSTER" (MORNING STAR).



THE ABORIGINAL IN MODERN SOUTH AFRICA: A NATIVE KRAAL, EASTERN TRANSVAAL.

his profession, the early Colonial style has come back into its own in South Africa, and it is evident that it will slowly acquire the importance of a tradition. The picturesque gables and pleasant white walls, so vivid in sunlight and shadow, the quaint shuttered windows, divided doorways, no longer grace only the level valleys and mountain-sides of the Cape Western Province. To-day, in many modern forms, they are adding charm and homeliness to the domestic scene, and softening the more rugged contours of the landscapes in the far inland areas. So to our pictures. The homestead "Schoongericht" was the farm and country residence of the late Rt. Hon. J. X. Merriman. Like most of the country houses of the Cape, it has very fine gables of a type frequently encountered on the eighteenth-century houses of Holland, though with variations in the form of the end gables of the graceful type applied to many of the homesteads at the Cape. It is set in a lovely valley near the town of Stellenbosch, and is the centre of a famous wine- and fruit-producing countryside. "Morgenster," which dates from about 1786, is another example of the earliest type of dwelling with unusually fine gables, not only on the dwelling itself but on all the outbuildings, such as the wine cellars, stables, and the old slave quarters. In vivid contrast to these homesteads are the primitive thatched huts of the aboriginal native in South Africa. In their own setting, on the plateau and mountain-sides of the great hinterlands and the red, these forms of domestic architecture are picturesque and not without beauty. For the most part, they are constructed in circular form and contain one apartment. In the pleasant climate of South Africa, the life of the native is spent chiefly out of doors, and the hut is more a sleeping-quarter than anything else. In certain localities and

(Continued above.)



AN EARLY DUTCH HOMESTEAD OF THE CAPE: "SCHOONGEZICHT" (BEAUTIFUL VIEW).

among certain tribes, the huts are constructed of woven grass or reeds and rough timber, in others the lower portions comprise unbaked mud walls capped by a domed thatch. With the steady advance of European civilisation in South Africa, and the absorption of the native as a worker in the economic structure of the country, the primitive hut is being replaced among certain tribes by lowly adaptations of the European domestic dwellings in the form of wattle-and-daub houses; and the time must come when the primitive hut, for economic and health reasons, will have been succeeded by modern houses that will bring light and air into the home of the Bantu. Still, the aboriginal native life of South Africa provides one of the numerous interests of travel in that country, deserving which full information can be obtained from *Our Director of Publicity, South Africa House, 73, Strand, London, W.C.2.*





C.F.H.

*In a Class by Itself*



## DURA-EUROPOS DISCOVERIES: THE UNEXPECTED IN ARCHAEOLOGY.

ASTONISHING "FINDS" IN SYRIA: THE EARLIEST CHURCH WITH MURAL DECORATIONS; PAGAN SCULPTURE AND PAINTING; ROMAN ARMY PAPYRI.

By CLARK HOPKINS, Director of the Yale Archaeological Expedition to Dura-Europos.  
(See Illustrations on pages 240 and 241 numbered in sequence from this page.)

THE sensational discoveries of great frescoes dating from the first century A.D., and published by Professor Breasted under the title "Forerunners of Byzantine Painting," first brought Dura-Europos to the attention of archaeologists. M. Cumont, who first undertook excavations there for the Académie des Inscriptions et Belles Lettres, proved that this great frontier city on the North Syrian Euphrates, founded by the Greeks about 300 B.C., was held by

how closely the style of the pictures and the form of the chapel (Figs. 14 and 16) resemble the style of painting and the arrangements in the chapel tombs of the catacombs at Rome. The theory, however, that later church painting was derived only from tomb painting must be revised in the light of this new discovery. Palestine and Syria were, of course, the cradle of early Christian painting, but the evidence of its development there has been so scanty that new material of this kind will be of immense assistance to the study of comparative early Christian art. Of particular interest are the interpretations of the Gospel stories on the Dura frescoes—i.e., the double scene of the paralytic (Fig. 12) first lying on his bed, then carrying it after the healing; the three Marys followed by other women, a tradition recorded only in the Gospel of St. Matthew.

Very striking from another point of view was the bas-relief of the god Aphald (Fig. 7), dating from the middle of the first century A.D. The god is represented standing on winged lions, and beside him a priest offers sacrifice on a blazing altar. The god, as the inscription tells us, is native to the town of Anath on the Euphrates, and the type is Semitic, derived originally, perhaps, from the Hittites. In many particulars, however, the style of the work recalls the famous Konon frescoes of the Palmyrene Temple, both being expressions of a tradition which, curiously enough, is completely ignored in the Christian chapel. The different racial elements in the population of Dura were reflected in this same temple, for, though the god is Semitic, many features recalled the Parthian cults, notably the curious picture drawn in red on the white plaster of the sanctuary. The great bird perched on the horned altar (Fig. 9), and receiving sacrifice from an attendant, must be connected with the birds on Parthian coins so often represented beside horned fire-altars. One photograph (Fig. 8) shows how closely



FIG. 2. A PARTHIAN HEAD WITH ITS CASING OF WALL-PLASTER: THE STYLE CHARACTERISTIC OF THE PERSIAN MANNER THAT INFLUENCED THE LATER BYZANTINE ARTISTS.

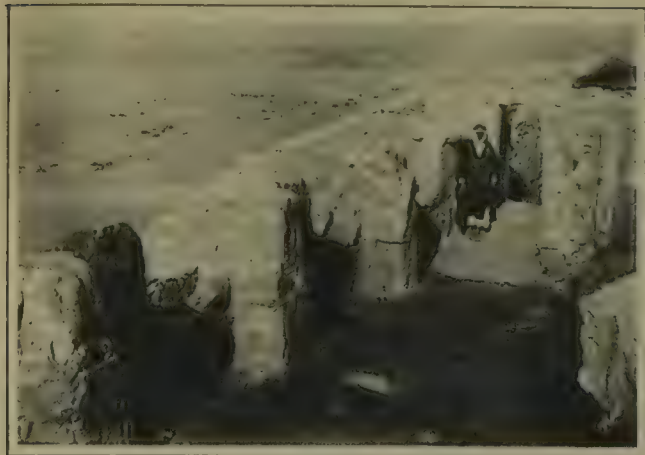


FIG. 1. CRENELLATIONS RECENTLY DISCOVERED STILL IN PLACE, WHERE THE EARTHWORK OF SASSANIAN INVADERS HAD COVERED THE FORTIFICATIONS AT DURA: A SYSTEM THAT PROTECTED THE DEFENDERS FROM SIDE SHOTS BY NARROW PILLARS STRENGTHENING THE WALLS.

Parthians and Romans until its destruction by the Sassanids in the third century A.D. He brought to light the temples of the chief gods, and by his discovery of parchments opened a new field in Syrian historical research. In 1928 the excavations were taken over by Yale University, in collaboration with the French Academy, and carried forward with great success under the direction of M. Pillet. It is a great pleasure to me, as director of the last campaign, to report that extraordinary good fortune has more than fulfilled the promise of the early finds.

Most astounding of all was the recovery of a Christian chapel, since nothing found in the previous campaigns had suggested a Christian community at Dura. The chapel was filled up before the city was destroyed in 256 A.D., and the mud-brick wall constructed to support the fortifications behind the building cut through the side paintings, as the photographs show (Figs. 13 and 14). The wall, however, rendered a great service in protecting the part of the frescoes behind it, and in dating the pictures definitely to the period before the middle of the third century. The chapel forms one room of a building which is in shape much like a private house, but which must have been set aside as a church, the earliest church with mural decorations yet discovered. This side room formed a baptismal chapel. One end contained a font, adorned with pillars and arched roof (Figs. 14 and 16). The walls were decorated with paintings. In the arched background of the niche was painted appropriately the scene of the Good Shepherd and his flock. Against the red background of the lower left-hand corner may be seen Adam and Eve standing beside the tree in the Garden of Eden. On the north wall, opposite the two entrances to the room, three scenes were represented: above, the healing of the paralytic (Fig. 12) and Christ walking on the water (Fig. 13); below, the myrrhophores approaching the tomb of Christ. Opposite was a representation of the Samaritan woman at the well, and a picture of David standing triumphantly over the body of Goliath. One observes at once

perhaps to hold the assistance of the gods at these vulnerable points.

Close to the temple of the Palmyrene gods in the north-west corner of the city another temple was brought to light, which reveals still more strongly the mixture of elements that made up the population of the town. One sees in the photograph (Fig. 10) the steps which made the *pronaos* into a small theatre, each step inscribed with the name and genealogy of its owner. Beyond is the little Greek altar and above the bas-relief of the cult figure. The steps are inscribed in Greek, and many of the leading families proudly bear the names of the Macedonians who founded the city. The style of the bas-relief, on the other hand, is quite Roman, comparable to the style of the grave-reliefs from Delos; and the cult depicted, with the goddess seated between her lions and a figure above leading a bull, is entirely Syro-Semitic. Inscriptions revealed again the quality of the cult, for the temple was dedicated to Artemis-Azzanathkona.

The city was destroyed by the Sassanians, and we have, perhaps, in a drawing discovered a year ago on a wall of a private house, a picture of their triumphal passage through the country (Fig. 6). The scene is quite in the Persian manner, and comparable to the rock-reliefs of Naksch-i-Rustum. With this work of Persian artists should be included another find from a private house. This is a Parthian head (Fig. 2), in style recalling very much

the later Byzantine. It had been set into the plaster of the wall as part of a decoration much like that which graced the wall of the Parthian centre at Hatra.

An interesting *graffito* from a store depicts the main gate of the city as it appeared to the ancient inhabitants (Figs. 3 and 5). Excavations this year revealed a series of crenellations still in place where the ramp of the attacking Sassanians covered the top of the wall (Fig. 1). Cross blocks, cleverly placed, protected the defendant from angled shots, and held firmly in place the stone screen of the crenellations themselves. From a room in the temple of Artemis-Azzanathkona was recovered a group of papyri. Papyri are, of course, an old story in Egypt, and we know from Pliny that the Seleucids tried to develop their manufacture in Mesopotamia. These, however, are the first discovered in Syria or Mesopotamia. Some of the documents are evidently the records of the Roman army, one of which, shown in the photograph (Fig. 11), belongs to the archives of the 20th Palmyrene Cohort, stationed in Dura during the reign of Alexander Severus.

These papyri, with the parchments discovered by M. Cumont, bring us phases of history never mentioned by the inscriptions.

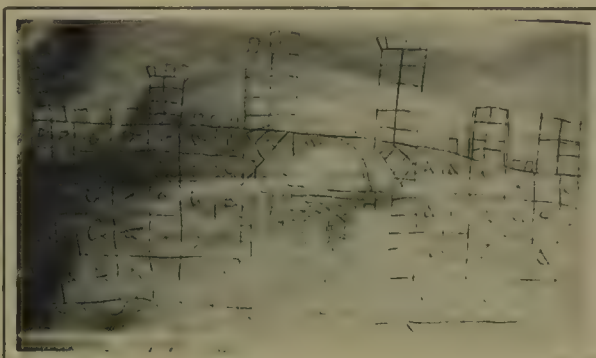


FIG. 3. THE PALMYRENE GATE AT DURA AS DRAWN BY AN ANCIENT ARTIST: A TRACING OF THE ORIGINAL GRAFFITO ILLUSTRATED BELOW (FIG. 5).



FIG. 4. THE PALMYRENE GATE TO THE DESERT CARAVAN-CITY OF DURA: A PHOTOGRAPH OF THE RUINS AS THEY APPEAR AT THE PRESENT TIME.

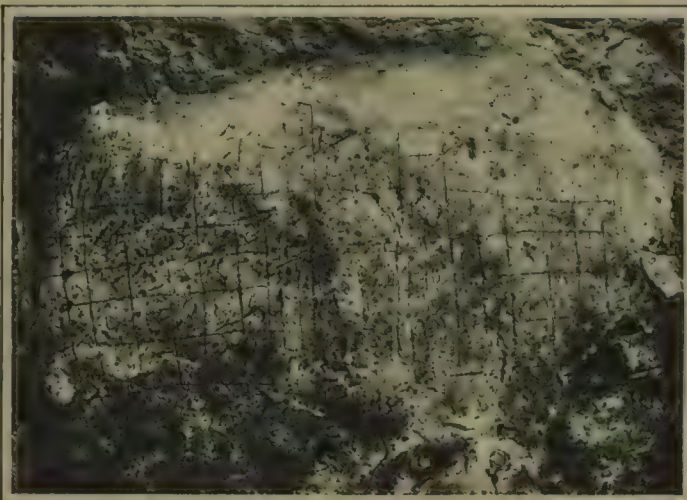


FIG. 5. AN ANCIENT REPRESENTATION OF THE PALMYRENE GATE AT DURA-EUROPOS (ILLUSTRATED IN FIG. 4 ABOVE) AS IT APPEARED IN ANTIQUITY: A GRAFFITO FOUND IN THE RUINS OF A COMMERCIAL BUILDING.

this temple was connected with the angle of the fortification wall, a position analogous to that of the temple of the Palmyrene gods in the north-west corner,



# A PAPYRUS FROM ROMAN ARMY ARCHIVES; AND PAGAN RELIGIOUS ART RELICS: SYRIAN "FINDS."

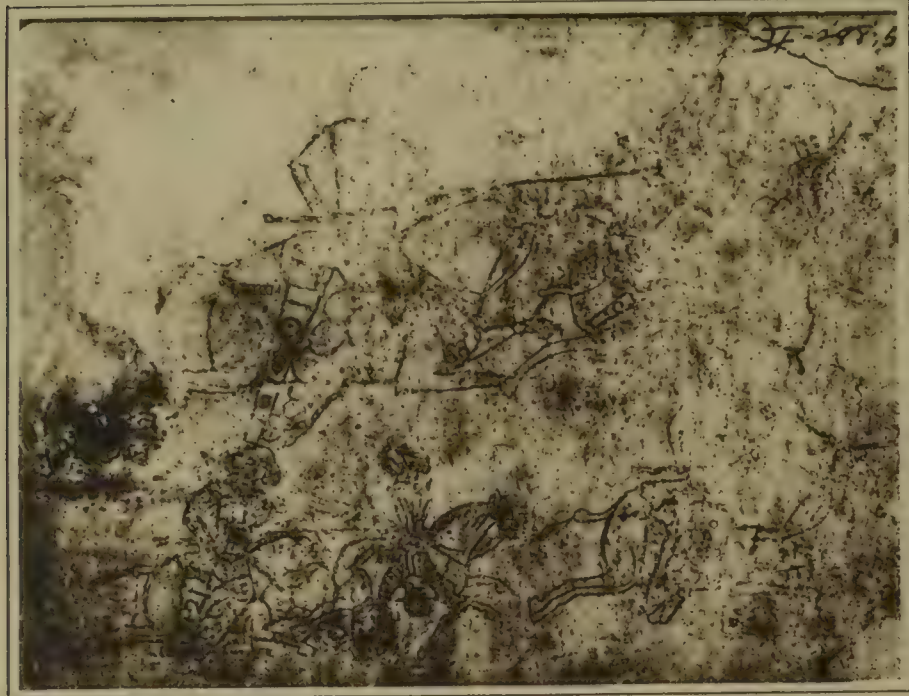


FIG. 6. DETAIL OF A SASSANIAN WALL-PAINTING FOUND AT DURA-EUROPOS: A BATTLE SCENE REPRESENTING PERSIAN HORSEMEN OVERTHROWING THEIR ENEMIES.



FIG. 8. EXCAVATIONS AT DURA: TWO TEMPLE SANCTUARIES CLOSE TO THE CITY WALL, A NICHE (RIGHT) THAT HELD THE BAS-RELIEF (FIG. 7), AND OPEN-AIR ALTARS (FOREGROUND).



FIG. 10. A PRONAOS IN THE TEMPLE OF ARTEMIS-AZZANATHKONA: A BAS-RELIEF OF THE GODDESS, A SMALL GREEK ALTAR BELOW, AND INSCRIBED STEPS THAT MADE THE PRONAOS INTO A SMALL THEATRE.

Remarkable discoveries made at Dura-Europos, in Syria, by the Yale University expedition under Mr. Clark Hopkins, are described in his article on page 239. These photographs of interesting objects found are numbered to correspond with the author's references. As some of the descriptions supplied have had to be abbreviated in the above titles, it may be well to quote them more fully. Fig. 8 shows "excavations in the south-west corner of the city," and the note continues: "The two sanctuaries of the temple are close to the city wall. In the niche to right stood the bas-relief of Aphald (Fig. 7). Collapse of a cellar beneath the tower has caused the wall to sag." Of the wall-painting in Fig. 9, we read: "A

FIG. 7. A LIMESTONE BAS-RELIEF OF THE GOD APHALD STANDING ON WINGED LIONS AND RECEIVING SACRIFICE FROM A PRIEST: AN INSCRIBED WORK DATING FROM THE MIDDLE OF THE FIRST CENTURY A.D.

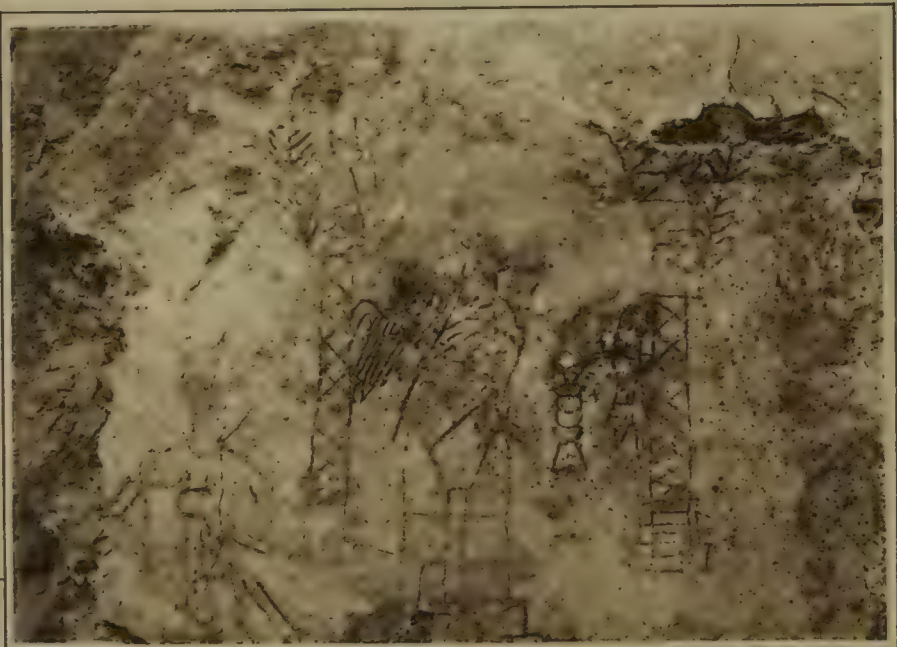


FIG. 9. A WALL-PAINTING FROM THE TEMPLE OF APHALD AT DURA: A GREAT BIRD ON A HORNED ALTAR BEING CROWNED BY A FLYING VICTORY AND RECEIVING SACRIFICE.

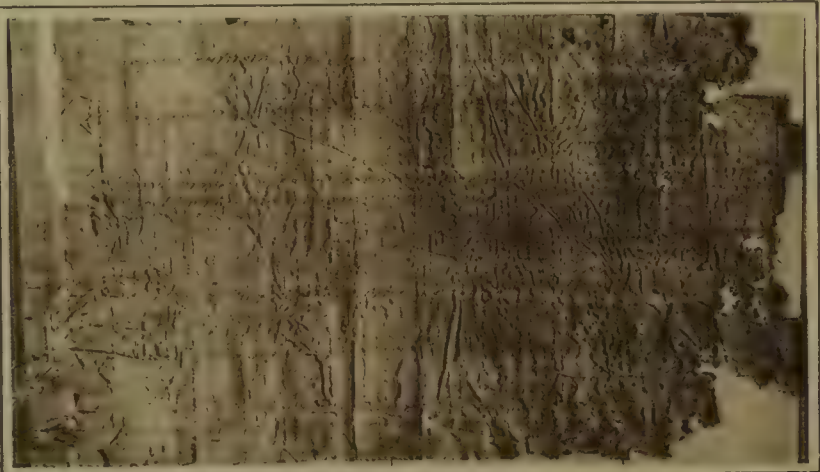


FIG. 11. A PAPYRUS FROM THE FIRST GROUP EVER DISCOVERED IN SYRIA: A DOCUMENT FROM THE ARCHIVES OF THE 20TH PALMYRENE COHORT STATIONED AT DURA IN THE TIME OF ALEXANDER SEVERUS.

great bird on a horned altar is being crowned by a flying Victory and at the same time is receiving a sacrifice presented by an attendant. The whole is encased in a frame representing a Greek temple front." The note on Fig. 10 states: "The bas-relief represents the goddess seated in the temple between her lions. Over her head, in the background, an attendant leads the bull of Hadad; above in the pediment a single bird is sculptured. The Greek and Semitic names of the owners may be clearly read on the theatre steps." In his article, Mr. Clark Hopkins explains that these steps "made the pronaos into a small theatre, each step inscribed with the name and genealogy of its owner."



## THE OLDEST FRESCOED CHURCH: NEW RELICS OF EARLY CHRISTIAN ART.



FIG. 12. THE HEALING OF THE MAN "SICK OF THE PALS": A REPRESENTATION AT DURA, WHICH IS UNIQUE—SHOWING HIM ON HIS BED, AND THEN CURED AND WALKING WITH THE BED ON HIS BACK.

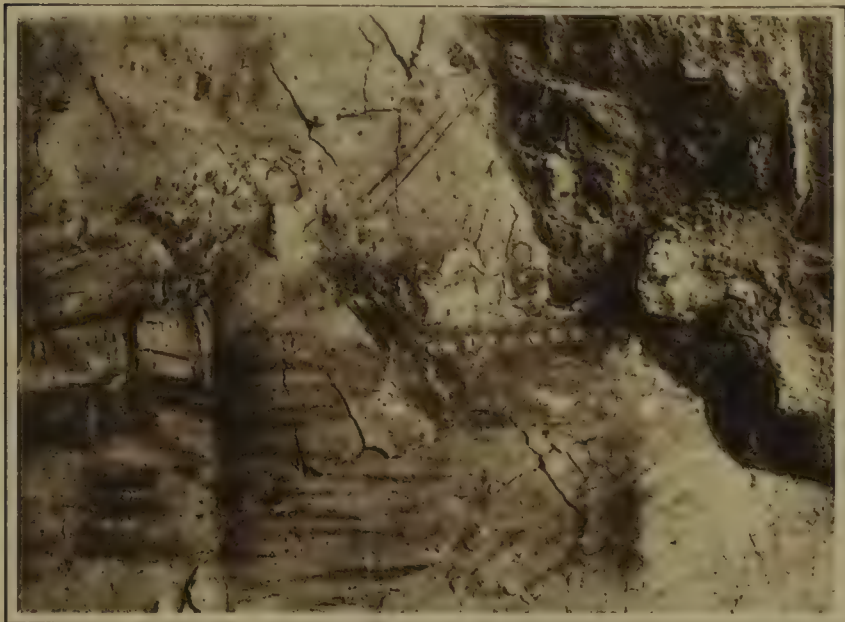


FIG. 13. CHRIST WALKING ON THE WATER: A WALL-PAINTING IN THE CHAPEL FOUND AT DURA, SHOWING THE FIGURES OF CHRIST AND (IN PART) ST. PETER (RIGHT; FOREGROUND); AND ONE END OF THE BOAT, WITH FOUR APOSTLES, ABOVE.



FIG. 14. THE CHRISTIAN CHAPEL DISCOVERED AT DURA: THE NORTH WALL IN COURSE OF EXCAVATION, SHOWING HOW THE JAGGED FORTRESS WALL CUT THROUGH THE WALL-PAINTING SHOWN IN FIG. 13.

As Mr. Clark Hopkins says in his article on page 239, the most astonishing of his discoveries at Dura-Europos was that of an early Christian chapel, forming part of a building arranged like a private dwelling, but apparently used for worship—the earliest church with mural decorations so far found. The chapel had been filled up before the destruction of the city in A.D. 256, and the mud-brick wall of the fortifications behind the building cut through the side paintings, as shown here, in Fig. 14. This wall, however, served both to protect the pictures and to date them to the earlier part of the third century. A short descriptive note supplied with Fig. 13 reads in full as follows:—"Christ depicted walking on the



FIG. 15. A PLAN OF THE BUILDING (PROBABLY USED AS A CHURCH) CONTAINING THE CHAPEL (THE ROOM IN THE UPPER RIGHT CORNER) AND (ABOVE) A TOWER OF THE MAIN SOUTHERN GATE OF THE CITY.



FIG. 16. PART OF THE EARLIEST-KNOWN CHRISTIAN CHAPEL WITH MURAL PAINTINGS, FOUND AT DURA: THE SOUTH WALL AFTER EXCAVATION, SHOWING A PORTION OF THE BAPTISMAL FONT.

water, with part of the boat in the background. Four Apostles (in the boat) hold up their arms in astonishment. The hand and part of the body of St. Peter (in the extreme right foreground) can be seen approaching Christ." In Fig. 14 is shown, on the left, the column of the baptismal font. Fig. 15 is accompanied by the following explanation: "A plan of the Chapel building. The building follows in general the arrangement of a private house, with central court, elbow entrance (in right-hand lower corner), and stairs to roof. The position of the building close to the fortification tower, however, and the height of its walls (almost 25 ft.) distinguish it from the usual residence."





## THE WORLD OF SCIENCE.



### CONCERNING GROUSE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

TO a very considerable number of sportsmen the "day of days" is August 12. And, knowing its conditions, he will have spent no small amount of trouble in getting his dogs into good form by exercise



1. SKELETAL PECULIARITIES CORRELATED WITH THE NATURE OF THE FLIGHT: THE STERNUM OR BREAST-BONE OF A GROUSE

The flat plate which forms the "body" of the breast-bone and bears the keel is reduced by a deep notch on each side. The outer side of this notch is bounded by a long "spur" bearing a shorter one at its base. These "spurs" form the outer and inner "ziphoid-processes." The "wish-bone" bears a large "hypocleidum."

over hard, rough ground to toughen the pads of the feet, and so on. And this period of anticipation will have added not a little to the intensity of his enjoyment when the great day at last arrives. The prospects this year are good, I believe. I like to picture in my mind's eye the healthily tired host and his guests as they recall the events of the day over the port. And then I will have the world outside cold and wet, and the fire blazing cheerfully in the hearth—no gas-stoves or radiators for me. They are for people who live because they have to, not because they enjoy living.

Grouse, like all other living creatures, have been moulded by their environment. What this means can readily be grasped if they be compared, say, with blackgame or capercaillie; widen the comparison still further by including partridge and pheasant. Each of these, as sportsmen well know, presents its own peculiarities of coloration and of flight, as well as of haunts and habits. In these two last we have the key to much that would else be unintelligible in this comparison. But there are obviously yet other agencies to be considered. Some of these are physiological, and not merely beyond the purview of the sportsman, but quite as much beyond the most learned physiologist living. How, for example, can we account for the very different qualities of their breast meat? These could never be discovered on the dissecting table. They are made apparent, to the eye, by the cook. For in the grouse tribe, when carving-time comes, the outer layer of the two great breast muscles is seen to be very dark, and stands in strong contrast with the white layer below. Why is this? We have no answer. And then in the matter of flavour. What a wide difference there is between the breast meat of the grouse tribe—in which I include blackgame and capers—and of the pheasant or partridge, though all may be shot on the same ground on the same day! These differences are due not so much to the kind of food they eat as to the subtle distillations of the digestive apparatus. For if these birds were all kept together in a wire enclosure and fed on the same food, the flavours peculiar to each would still be there.

But to the sportsman grouse-shooting is even more thrilling than grouse-eating. On this theme I must be silent, because it has never come within my experience. But this much I do know—that it demands quickness of eye, swift decision, and inborn aptitude in the handling of a gun; for these birds do not "dawdle" when they once get going. But what agencies have brought about the tremendous speed and peculiarities of flight of

these birds? I have seen grouse on the wing, but it has never been my good fortune to watch the fine performances of the caper or the blackcock, though they have been vividly described to me by some of my friends. The "rocketing" pheasant is another source of wonder. But, though capable of such speed, none of these birds can travel far. No game-birds are migratory in the strict sense of the word.

Here an appeal must be made to anatomy; but even this will not carry us very far. Yet I venture to believe that the broad outline of the anatomical aspect of this flight will prove not unwelcome to those who know the living birds so well. As with all birds, wing-power depends on the size of the breast muscles, and these must have an ample surface of attachment, provided by the breast-bone and shoulder girdle. These elements of the skeleton present surprising and most interesting differences: correlated with the nature of the flight, though concerning this correlation we have still a great deal to learn.

One very striking feature of the breast-bone, shared by all our game-birds, is seen in the great notch which runs up on each side of the keel of the breast-bone, and in the great length of the "hypocleidum," the long, vertical plate of bone which projects backwards from the junction of the two rods which form the "wish-bone," answering to our "collar bones" (Fig. 1). The space between the notches of the breast-bone is filled up by a tense, fibrous membrane, to take its part, with the solid bone, in affording attachment for the breast muscles. Why should there be such notches? This has yet to be discovered.

Now take the breast-bone of a pigeon (Fig. 2). Here is a bird capable of long-sustained flight at great speed. As with the grouse, this bone has a conspicuously large keel, but the "body" is wider, with a deep notch on each side. A pair of notches on its hinder edge have closed up to form "windows." But

there is another striking difference between these two types in regard to the "wish-bone"; for in the pigeons it has become greatly reduced in size and there is no "hypocleidum." In all other birds, however, conspicuous for their power of flight, this bone is strongly developed.

In the proportions of the several segments of the skeleton of the wing—arm, forearm, and hand—game-birds and pigeons show a great similarity. The two types differ, however, in a very striking way in the form of the "flight feathers," and this is an important difference. In the game-birds these feathers are relatively short and much curved; in the pigeons they are long and straight, as in all other birds which fly swiftly and over great distances. In regard to haunts and habits as factors in moulding the body, as a whole, in the game-birds, we have much yet to learn. Blackgame and capers are partly arboreal. Neither the grouse nor the ptarmigan ever alight on, or rest in, trees. But there is nothing,



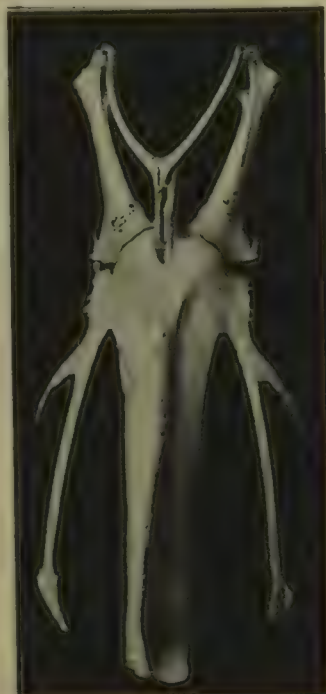
2. SHOWING THE NOTCH ON EACH SIDE, WHICH, HOWEVER, IS MUCH SMALLER THAN IN THE GROUSE: THE BREAST-BONE OF A PIGEON.

At the hinder border is a pair of "windows" (also seen in Fig. 3), formed by the closing up of a notch. The "wish-bone" is much smaller than in the grouse and has no "hypocleidum," and the keel of the sternum is larger.

either in the skeleton or muscles, that would indicate these differences of habit.

Finally, we are all of us apt to forget that the skeleton is much older than the plumage. We distinguish, apart from size, grouse from blackgame or capercaillies by their feathers. Examine the skeletons of these three species and we cannot distinguish one from the other, save, again, in the matter of size. Not even the expert osteologist could achieve the feat if these skeletons had not been made from birds identified beforehand by this outer covering of feathers. There is no means, even, of distinguishing a male from a female skeleton.

The earliest of the game-birds known to us date from the Eocene, which carries us back for a million years or so. Some of these fossil bones we identify as those of grouse or blackgame, as the case may be, because they agree very closely with the same bones of living species. And therefore we infer that during life they had the same coloration as the species we call "*Lagopus scoticus*" or "*Lyrurus tetrrix*." But this is guess-work. They may have been no more like these birds, in their plumage, than the blackcock is like the grey hen—their skeletons are exactly alike; externally they are very different. Though the skeleton of the fossil "Red Grouse" and its living descendant may be identical, we have no warrant to justify us in saying they must have been no less alike in regard to the coloration of their plumage. They were very probably markedly different. For external characters may differ, as I have just said, as between the sexes, though their skeletons may be identical. Possibly the grouse and blackcock killed by Stone Age man wore a simpler and less resplendent dress.



3. PHOTOGRAPHS WHICH CONTRAST THE SIZE OF THE "BODY" AND THE SHAPE OF THE "WISH-BONE": THE BREAST-BONES OF GROUSE (LEFT) AND PIGEON SEEN FROM IN FRONT.

Allowing for the difference in size between the two birds, it will be seen that the keel of the breast-bone in the pigeon affords a greater area for the attachment of the breast-muscles.



## A SYMBOL OF OUR TIME: AN ENGINE-ROOM OF THE AIR.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES MADE IN THE AIR-LINER BY PERMISSION OF LUFT HANSA.



### WITHIN THE WING OF THE BIGGEST WHEELED MONOPLANE: THE PORT ENGINE-ROOM OF THE NEW "G.38."

Describing his drawing, our artist notes: "The new Junkers 'G.38,' a German air-liner, now in daily use between this country and the Continent, is the biggest and heaviest wheeled monoplane in the world, weighing nearly thirty tons when fully loaded. In addition to having passenger-accommodation on two decks, she has cabins in her enormous wing; also a huge cargo capacity and very exceptional petrol-supply. Probably, however, she is most remarkable for her port and star-board engine-rooms, in which, during her flights mechanics are stationed to attend to her four 650-h.p. motors. Here we find a long corridor, some five to six feet in height, illuminated by electric light, vibrating to the beat of the great petrol engines driving the air-liner through the air, with its crew of seven and its thirty-four passengers, at 115 miles an hour. At first glance, this solid structure of

glistening duralumin reminds the visitor more of the machinery space in a ship than of that in an aeroplane; yet such is the size of this great monoplane that the two engine-rooms are housed in the wing! In our illustration, we see a part of one of the motors in the right foreground; and the mechanic on duty is shown watching the gauges and dials. These big air-liners, though exceptionally steady in normal flight, occasionally strike large "bumps" in the air—just as an ocean-going liner strikes a great "roller"—and in this case we observe that 'G.38' has pitched in one of these aerial disturbances. The glistening tracery of duralumin girder work is the inner structure of the wing itself, surrounded by the corrugated aluminium and duralumin sheeting used throughout in this all-metal liner of the clouds, the only aeroplane with internal engine-rooms which is in regular use."



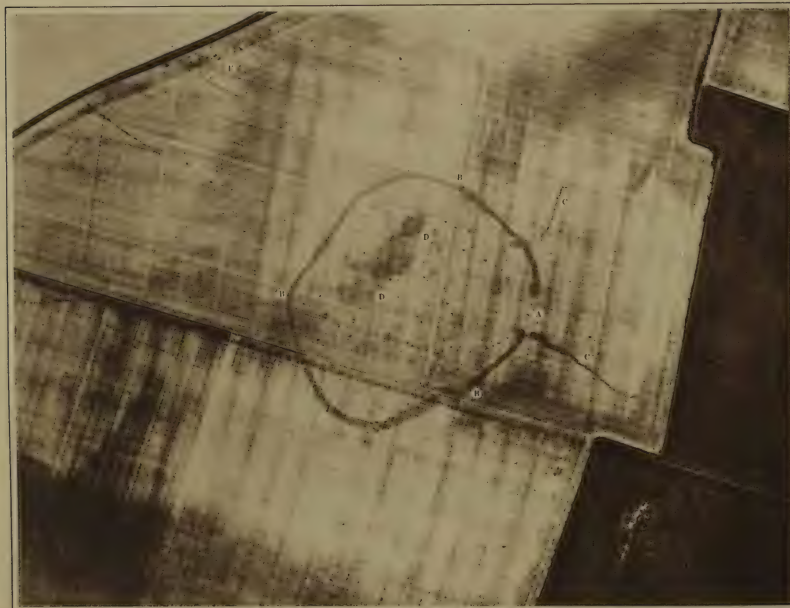
# GHOSTS OF BYGONE DAYS DISCLOSED BY AIR PHOTOGRAPHY. LOST VILLAGES, FORTS AND "LYNCHETS" FOUND FROM ABOVE.

REPRODUCTIONS BY COURTESY OF THE ORDNANCE

SURVEY. (CROWN COPYRIGHT RESERVED.)

1. ON previous occasions we have illustrated in these pages the assistance which aerial photography may bring to the archaeologist. Here we give some further interesting examples, which show how observation from the air may reveal traces of ancient occupation that could not be suspected from the ground, or may help in elucidating the nature of mysterious remains. The photographs, taken by the Royal Air Force, are a selection from those exhibited by the Ordnance Survey at the Inter-  
(Continued in 2.)

A LOST VILLAGE NEAR CAINTHROP, IN LINCOLNSHIRE, FOUND FROM THE AIR: A PHOTOGRAPH REVEALING TRACES OF THE ORIGINAL LAY-OUT, WITH ITS HOUSES AND STREETS, OF AN OLD VILLAGE WHICH WAS ALREADY DESERTED AT THE END OF THE SEVENTEENTH CENTURY.



2. national Congress of Prehistoric Archaeology in London. The exhibition opened at the London Museum, Lancaster House, on August 1, and is to continue till the middle of October. A few details taken from the catalogue of the exhibition may be of interest as further explanation of the photographs. The remarkable "crop-site" near Woodbury "appears to have been a small hill-fort whose encircling ditch (B), with entrance-gap (A), is shown by a  
(Continued in 3.)

ONE OF THE MOST REMARKABLE "CROP-SITES" EVER DISCOVERED, NO TRACES WHATSOEVER BEING VISIBLE FROM THE GROUND: MARKINGS ON A FIELD NEAR WOODBURY, WILTSHIRE, WHICH REVEAL THE PREVIOUS EXISTENCE OF A SMALL HILL-FORT — DESCRIBED IN DETAIL ON THESE PAGES.



4. Before the use of air photography there was no general agreement as to the nature of the earthworks on Lade Hill. Now it is proved to be an unfinished hill-fort—the only example of its kind. The main feature to be observed is the piles of earth behind (inside) the unfinished rampart. The linear earthwork (A) touching the rampart at a tangent (B) is older than the hill-fort. Outside the fort may be seen a pond (C) and a ditch-barrow (D), near which latter is a group of pit-dwellings (E) on the brow of the hill.

A COAST SITE, 3 1/2 MILES S.E. OF CORFE CASTLE: A FINE EXAMPLE OF "STRIP-LYNCHETS," OR CULTIVATION TERRACES OF THE ENGLISH TYPE, INTRODUCED BY THE SAXON INVADERS OF THE FIFTH AND SIXTH CENTURIES.

3. broad black line. On either side of the gap are two narrow ditches (C), plainly contemporary, and perhaps field-boundaries. Note the small black spots which occur only within the main enclosure, and represent pits and (probably) post holes. Note also the large black smudge (D), probably the site of habitations. Outside on the margin may be seen a small four-sided enclosure (E) with a narrow ditch. The photograph was taken when the crops covering the site of the enclosure were oats, barley, and rye."  
(Continued in 4.)

EARTHWORKS ON LADE HILL, IN HAMPSHIRE, WHICH PUZZLED ARCHÆOLOGISTS UNTIL AERIAL OBSERVATION AND PHOTOGRAPHY REVEALED THEIR TRUE NATURE: A UNIQUE EXAMPLE OF AN UNFINISHED HILL-FORT, MENTIONED IN SAXON LAND-CHARTERS OF THE TENTH CENTURY.





# THESPIIS REBORN.

BEING AN APPRECIATION OF

"THE NEW MOVEMENT IN THE THEATRE." By LÉON MOUSSINAC.\*

(PUBLISHED BY B. T. BATSFORD.)

ADJECTIVES languish before the magnificence of this volume, and the usual epithet "sumptuous" seems palely inadequate. We do not remember to have seen any finer example, in richness and variety, of the art of colour-printing, which nowadays has been brought to a remarkable degree of perfection. If the reader will turn to such specimens as Sievert's design for *Così fan Tutte* (Plate 67) or Hofman's for the Eleventh Scene of "The Possessed" or César Klein's for "Orpheus," he will be impressed by the exquisiteness of the reproduction almost as much as by the conceptions of the artists. It is the colour-plates which naturally catch the eye first, but no less excellent in their kind are the photographic blocks in black and white, which illustrate not only *décor* (though we understand that that is now a demodé term), but action, tableau, grouping, and costume. There are also many diagrams of stage construction in isometric projection. In short, this publication is less a book than a richly-stocked gallery. It need hardly be said that a gallery of modern theatrical art cannot be had at "popular prices," colour-printing being as elaborate a process as it is; and we cannot refrain from wondering what manner of person, in these precarious times, can afford the luxury of a volume so costly? Such persons, however, there must still remain among the book-buying public, and we can only envy them their advantages. Their ten guineas will be far better invested in this thing of beauty than in the first edition of some book with a merely ephemeral "collector's value."

Mr. Gordon Craig contributes a brief and characteristically provocative preface, the chief purport of which is that the theatrical designer is both recognised and remunerated on a scale far below his merits, by comparison with the other craftsmen of the theatre. The point is doubtless worth making, but from this pioneer of modern theatrical design we should have appreciated a more exhaustive estimate of the arts and the tendencies which are exhibited in this collection. It is probably due to our own culpable ignorance that the name of the compiler, M. Léon Moussinac, is unknown to us, but for the sake of others equally uninformed it would have been kind of the publishers to tell us something of M. Moussinac's connection with the theatre. The introduction is contributed not by the compiler, but by Mr. R. H. Packman.

Mr. Packman's little essay is, in effect, an exposition of the modern Soviet theory of drama. In a "period of drastic re-valuation," the world needs a conception of the function of the theatre wholly different from that which it has so long accepted with its incorrigible bourgeois laziness of mind. We have depended far too much on purely "visual standards," and the theatre, so far as it has possessed any vitality at all, has become the headquarters of the picturesque—a comparatively trivial aspect of art. We can no longer allow the drama to be dominated by the art, such as it is, of the painter. The drama needs, in the first place, dynamic movement, not static tableaux, and in this respect it is willing to learn from the cinema. (We should have thought that the tableau side of the drama has been more influenced by the picturesqueness of the cinema than its action is likely to be influenced by celluloid restlessness.) A play should be conceived, and should move, as a "continuous rhythm." The last thing which the theatre should attempt is to be photographic; it is a framework, but not a picture-frame. "We must learn to think of the theatre as a machine to act in.

We must treat it simply as a construction designed to facilitate the action of the performers, as a staircase is designed, or a bridge, or a gateway; it must support them and make

them visible or conceal them according to the requirements of the piece." The presiding genius of theatrical design is therefore not that of the painter, but of the architect. Jacques Copeau proclaims the new gospel: "We must rediscover the fundamental law of the stage and of the theatre, for the writers and the comedians as much as for the setting. Symbolist or realist, synthetic or anecdotic, the setting is always the setting: an illustration. The illustration does not directly concern the action of the piece, which alone determines the architectural form of the scene. Let cement be cement and wood be wood. The slightest touch of a brush is suspected of heresy. An architectural setting whose sobriety is mated with that of the text; simple curtains; masses of stone and wood defining planes and areas, and constantly reinforcing the action; finally, lights and shadows which suffice to create atmosphere and illusion." Now, architecture, Mr. Packman holds, is essentially a communal or collective art, and the theatre must be a place of communal or collective art. He gives examples—others are provided by the extremely interesting plates of Russian productions—of the methods by which it is attempted to introduce the "collective" element into the theatre. They go even to the length of seeking to depersonalise the actors into mere "types."

It is always difficult to write about aesthetic matters in terms which are invulnerable to cold logic; and it would be both an easy and a barren dialectical exercise to join issue with Mr. Packman on some of his dogmas and to ask him for a more precise explanation of his terms. We should, for example, be prepared to contend that a "collective or communal" art is a term of little meaning, certainly not applicable (if it be applicable to any art at all) to architecture or the theatre. But this much we can readily agree—that the purely picturesque or realistic setting of the drama has broken down. The "illusion" of the theatre never really illudes, and until modern times nobody ever supposed that it could, or desired that it should, attempt

to do so. Still more modern times have brought their revenge upon the illusionists; for any ingenuities of realism which the theatre could achieve have now been set at naught by the resources of the cinema. A new and more imaginative technique has therefore become necessary; and the value of this book is its lavish illustration of the experiments, many of them still highly tentative, but all of them interesting, which are being made in this direction. The examples come from many European countries,

and from the United States. Perhaps the least significant are the French; for the most part they are in the purely fantastic realm of ballet; otherwise their tendency seems to be either towards grotesque caricature or the "pretty-pretty" (witness M. Cocteau's "pretext for a production" of "Romeo and Juliet," Plates 19ff). Among the Italian contributions are the extravaganzas of Marinetti and the Futurists. We seem to feel more real strength and range of imagination in the German examples than in any others. Many of the designs here are of essential beauty, and our attention is arrested specially by Emil Pirchan's settings for the Berlin State Opera House's productions of Wagner. Nowhere is the "suggestive" setting more appropriate than in the heroic atmosphere of Wagner, which has suffered sorely in the past from attempts at theatrical realism. Czecho-Slovakia provides some striking contrasts—in the classical mode, a boldly diagrammatic "Hamlet," and in the modern-fantastical, a "Man Who Was Thursday," which, we

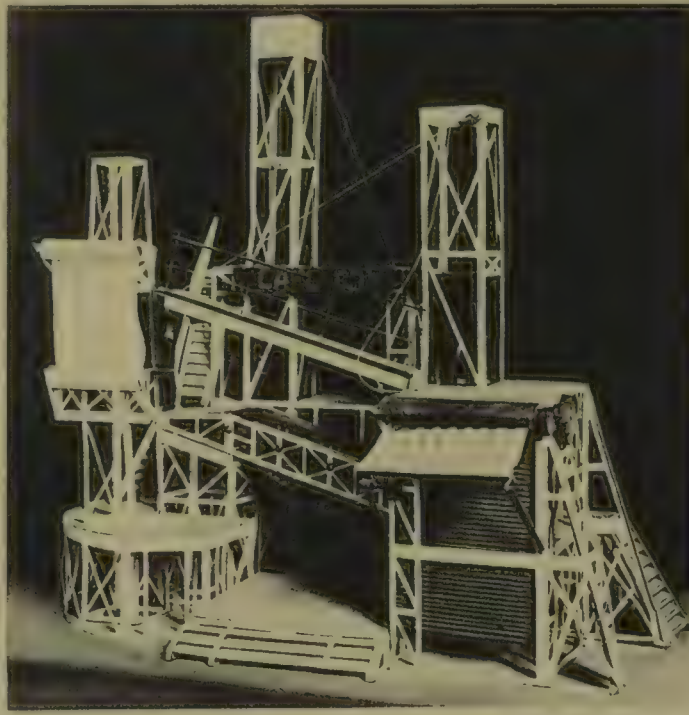
think, would tax even Mr. Chesterton's lively sense of the bizarre. Jugo-Slavia gives us a queer "semi-cylindrical" "Twelfth Night." The American illustrations are notable for their powerful group effects and for the lovely costumes of Mr. Norman Bel Geddes. England is somewhat scantily represented, and in at least one branch of theatrical art—costume—less than justice has been done to British artists. In 1928 Messrs. Ernest Benn, through the enterprise of Mr. Rupert Mason, published an elaborate volume, entitled "Robes of Thespis," on modern theatrical costume in England. No use has been made of this.

The theatrical experiments here exemplified may be studied from several points of view. First, "architecture" or stage-construction. Perhaps the most noticeable general feature is the frequent employment of angular masses and of different planes of action. In one case (from France, Plate 22) a spiral form is attempted. "Synthetic" devices, such as a dominating staircase, seek to concentrate the action round a focal point. We have revolving hemispheres, movable semi-cylinders, and shifting arcs. In the extreme Russian examples of "mechanisation and rhythm" (the object is "to intensify the action of the play with a rhythm that might be compared to that of a huge, rotating wheel"; see "The Magnificent Cuckold," Plate 87), the stage structure comes perilously near to one of Mr. Heath Robinson's spirited inventions. Perhaps the most elaborate examples of complex geometrical "architecture" are the designs of Mr. Norman Bel Geddes. When we come to the "multi-dimensional" and "multi-expressional" stage of the Futurists, we confess ourselves baffled.

Setting, or *décor*, is akin to stage-structure, and the variety of styles is fascinating; but here the reader is at some disadvantage, for without knowing the play he cannot judge how appropriate the setting is. It is interesting to note that in some of the German productions devices like cartoons, marionettes, and cinema projections are being enlisted to reinforce the "illustration" of the play.

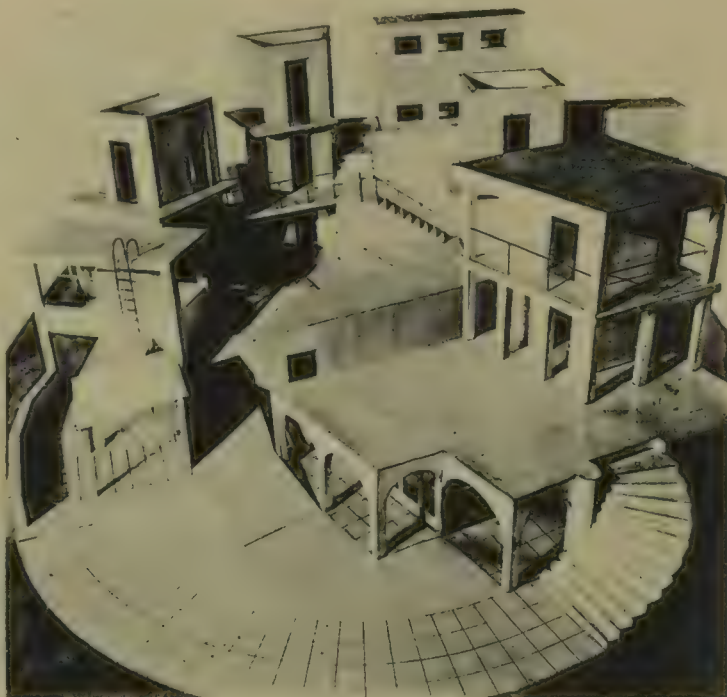
In acting, the most striking experiments are to be observed in Russia. The attempt at "collective" or mass acting seems to result in an effect of studied disorder, of heaps and lumps rather than of groups. Masks are freely used, and improvisation is being tried—with what success we are not told. Attitude is a major preoccupation.

The costumes are far too varied, and present too many points of interest and beauty, to be capable of any general description. We suggest, however, that a distinction ought to be made between two totally different types of costume "design." The one is a "practicable" design, displaying not only originality and charm of conception, but a technical knowledge of materials and anatomy; reproducible, in short, on the human frame. The other is a type which is obviously not directly reproducible; it is merely an impressionistic sketch, an imaginative or whimsical suggestion of what the character should seem to the eye of fancy. This latter type does not seem to us to be costume "design" in the true sense, and we have often wondered why so much of the credit for it is given to the artist, and so little to the dressmaker, who is often confronted with the vaguest of tasks.—C. K. A.



AN ULTRA-MODERN SET FOR G. K. CHESTERTON'S "THE MAN WHO WAS THURSDAY": A SKETCH BY A. VESNIN FOR THE KAMERNY THEATRE, MOSCOW, 1923.

Reproduced from "The New Movement in the Theatre," by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.



DESIGNED FOR A DARMSTADT PRODUCTION OF "LA MUETTE DE PORTICI": A SET BY WILHELM REINKING.

A. M. Ragenalt and Claire Eckstein were responsible for the production of "La Muette de Portici" for which this set was designed. It was seen at Darmstadt in 1928.

Photograph by Hermann Collmann. Reproduced from "The New Movement in the Theatre," by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

\* "The New Movement in the Theatre: A Survey of Recent Developments in Europe and America." By Léon Moussinac. With an Introduction by R. H. Packman and a Foreword by Gordon Craig. 545 Illustrations: 150 of them in Colours. (B. T. Batsford, North Audley Street; £10 10s. net.)



## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.



THE CHINESE AMBASSADOR'S FAMILY IN LONDON: MME. QUO TAI-CHI (LEFT) WITH HER LITTLE SON, AND HER NIECES AND SISTER.

Mr. Quo Tai-chi, the new Chinese Ambassador, accompanied by his wife and son, landed at Southampton from the "Majestic" on August 4, and proceeded by train to London. In a statement to Reuter, Mr. Quo was reported to have said that, whatever the nature of the report of the Lytton Commission, China would give her "hearty endorsement," in the hope of arriving at a peaceful settlement.



THE NEW CHINESE AMBASSADOR PRESENTING HIS CREDENTIALS: MR. QUO TAI-CHI.



A DISTINGUISHED INDIAN GATHERING: HIS HIGHNESS THE RAJA OF FARIDKOT, WITH HIS MINISTERS AND STATE OFFICIALS, AT SIMLA.

During the summer months, when Simla is the residence of the Viceroy and staff of the Supreme Government, it is much visited by Indian princes and their staffs. The Raja of Faridkot gave a party to H.E. the Viceroy at Mashobra.



MR. EDWIN ELLISON.

Additional Superintendent of Police at Comilla, Bengal. Shot by terrorists at Comilla on June 29 and seriously wounded. Died in hospital at Dacca on August 5; aged thirty. Joined the Indian police service in 1922.



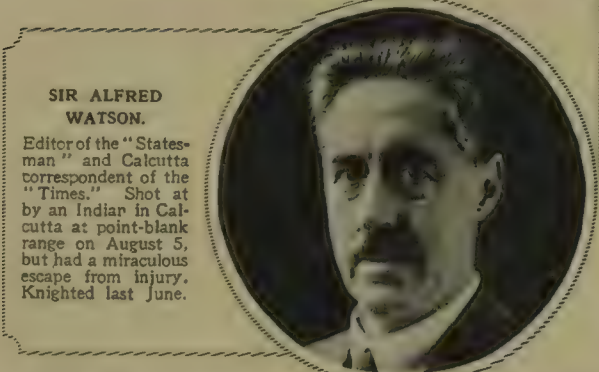
A CROSS-CHANNEL CRUISE IN A HOME-MADE CANOE: TWO GERMAN SCHOOLBOYS ARRIVING AT MARGATE.

Yet another daring form of Channel crossing, which the recent fine weather has made possible, was the expedition of these German schoolboys, Ewald Konig and Ernst Scheven, who cruised from their home at Velbert, near Düsseldorf, to the English coast in a home-made canoe.



CAPTAIN E. L. TRANT.

Commander of the White Star liner "Majestic." Appointed, on August 4, Commodore of the White Star fleet. Has commanded in turn all the giant liners of the White Star Atlantic service.



SIR ALFRED WATSON.

Editor of the "Statesman" and Calcutta correspondent of the "Times." Shot at by an Indian in Calcutta at point-blank range on August 5, but had a miraculous escape from injury. Knighted last June.



SIGNOR GRANDI.

The new Italian Ambassador to this country. Before Mussolini's reorganisation of his Cabinet, was Foreign Secretary, and became one of the most distinguished of European statesmen. Reached London on August 3.



THE WELSH NATIONAL EISTEDDFOD: GWILI, THE ARCHDRUID (LEFT); AND THE REV. T. EURUG DAVIES, THE BARD (LEFT CENTRE).

The ceremony of the crowning of the bard at the Welsh National Eisteddfod at Port Talbot took place on August 2. The subject set for the Crown Poem was "He who suffered has conquered," and, after the adjudicators had disagreed, a majority verdict awarded the prize to the Rev. T. Eurug Davies, a Congregational minister, of Lampeter. The Rev. J. Jenkins, of Bangor, is the new Archdruid.



WITH WHAT HE BELIEVES TO BE THE OLDEST KNOWN HUMAN SKULL: PROFESSOR ELLIOT SMITH.

At the International Congress of Prehistoric and Protohistoric Sciences, Professor G. Elliot Smith said that in the "Lloyd's" skull we probably had the first genuine remains of *Homo sapiens*.



THE DISCOVERER OF "PALÆANTHROPUS PALESTINUS": MISS DOROTHY GARROD AND TWO OF HER ASSISTANTS.

In 1931, Miss Dorothy Garrod found a child's skeleton in a Mousterian deposit in Palestine which revealed certain modern or near-modern characters in the hinder part of the skull. Recently, one of her assistants, Mr. Theodore MacCown, made further discoveries at Mount Carmel upon which the setting up of a new species, "*Palæanthropus palestinus*," has been based.



## FOREIGN AFFAIRS: NEWS PICTURES FROM FRANCE AND FROM PORTUGAL.



THE GREAT OSSUARY AT DOUAUMONT, ON THE BATTLEFIELD OF VERDUN, WHICH HAS JUST BEEN DEDICATED BY THE FRENCH PRESIDENT: CHILDREN MARCHING PAST.

The Ossuary at Verdun, which was dedicated by the French President on August 7, is situated near the ruins of Fort Douaumont, in a cemetery which contains the graves of twenty thousand French soldiers. It enshrines the bones of thousands of unidentified soldiers collected from the Verdun battlefield, on which some three hundred thousand Frenchmen died during the Great War.



THE VERDUN OSSUARY AT NIGHT: THE MONUMENT, WHICH ENSHRINES THE BONES OF THOUSANDS OF FRENCH WHO FOUGHT AT VERDUN, DOMINATING THE CEMETERY.

As the "Times" pointed out the other day, ossuaries are to the French Army what memorials to the missing are to the British troops who fought in France; they preserve the memory of those who fell in battle and have no known graves. A smaller ossuary at Douaumont—for the bones of 8,000—was dedicated by M. Poincaré in 1927.



THE LATE KING MANOËL OF PORTUGAL HONOURED IN THE PORTUGUESE REPUBLIC: BRITISH SAILORS BEARING THE COFFIN FROM H.M.S. "CONCORD" AT LISBON.

The body of King Manoel, borne in H.M.S. "Concord," arrived at Lisbon on August 2. The coffin was carried ashore by British sailors and set on a gilded stand. A short religious ceremony was then held, and this was followed by another, and longer, service in the central room of the station of the Southern Railway, which had been turned into a *camara ardente*. The funeral was a national one, and all the military honours due to a head of the State were accorded. Troops



THE REPUBLICAN GOVERNMENT ACCORDING A NATIONAL FUNERAL TO KING MANOËL: THE COFFIN, ON A GUN-CARRIAGE DRAWN BY SIX MULES, IN BLACK HORSE SQUARE, escorted the remains to the Church of Sao Vicente de Fora, where President Carmona and others awaited them. The coffin was carried up the steps to the church gates by Monarchists. After a service had been held, the public were admitted. It was arranged that the body should be removed in the evening to the sacristy, there to remain until a place had been made ready for it in the Pantheon of the Braganzas.



THE BLOWING UP OF THE CHARLES VIII. AND ANNE OF BRITTANY MEMORIAL AT RENNES: PART OF THE BRONZE GROUP AFTER THE EXPLOSION ON AUGUST 7.

During the celebrations of the fourth centenary of the union between Brittany and France, which were held on August 7, there was a senseless piece of vandalism at Rennes, where a bronze group at the Town Hall was blown up just before five in the morning. This monument, which was by Jean Boucher, showed King Charles VIII., enthroned, welcoming the kneeling Duchess Anne of Brittany.



AFTER THE EXPLOSION: THE NICHE WHICH HELD THE CHARLES VIII. AND ANNE OF BRITTANY MEMORIAL AT RENNES TOWN HALL.



THE BLOWING UP OF THE CHARLES VIII. AND ANNE OF BRITTANY MEMORIAL: A HEAD FROM THE BRONZE GROUP BY JEAN BOUCHER AFTER THE EXPLOSION.

"It is supposed," noted the "Times," "that a party of Breton autonomists committed the outrage as a protest against what they consider to be the humiliating attitude of Anne of Brittany." The Duchess Anne was married to King Charles VIII. in 1494, but Brittany was a separate Duchy until August 4, 1532, when the Act of Union was signed.

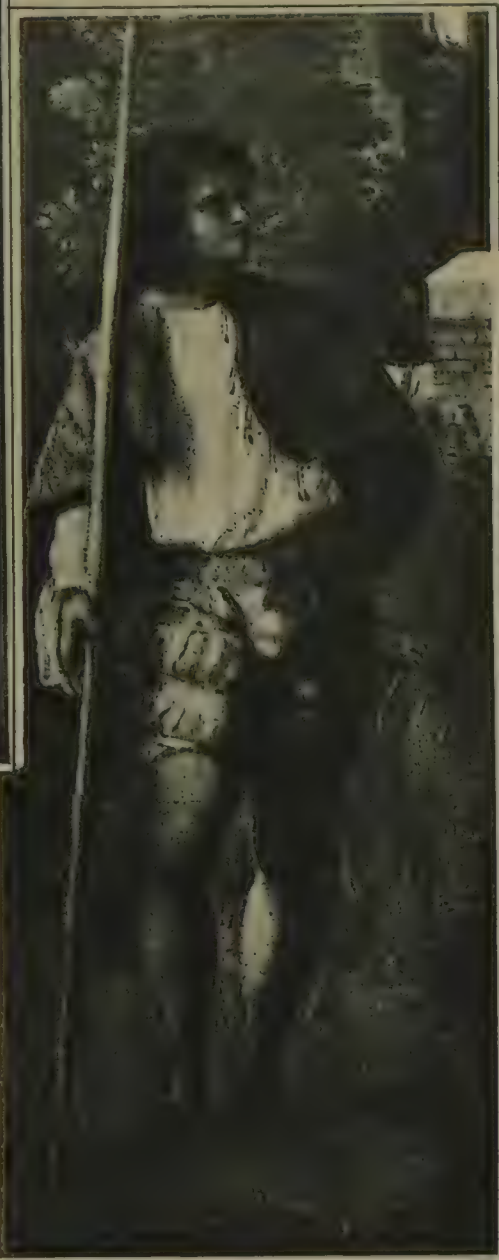


GIORGIONE'S "Tempest," perhaps the most famous of his pictures, came in for a great deal of attention when it formed part of the Italian Exhibition at Burlington House in 1930. It belonged at that time to Prince Giovanelli; but it was acquired recently by the Italian Government for five million lire (about £74,600), on the dispersion of the Prince's pictures, and its possession was assured to the "Accademia" in Venice. The figure at which the picture changed hands was fixed by a committee of Art Experts, and the sum is to be paid off by the Italian Government in five annual instalments. The real nature of the scene represented in Giorgione's "Tempest" has always been a matter for controversy. In an article of great interest on this subject, the "Illustrazione Italiana" gives the opinion of a learned German, Franz Wikoff, who claimed that the scene represented an episode from the Thebaid of Statius—a work widely read in the Middle Ages, to which Chaucer was indebted in "Troilus and Cressida." Herr Wikoff refers to the incident in which King Adrastus, while searching for a spring at which to quench his thirst, was met by Issipila, daughter of the King of Lemnos; and she, in order to show the King the whereabouts of the spring, abandoned the young Opheltus, whom at the moment she was suckling. But there have not been wanting critics to point out that the scene in the picture does not seem to represent a meeting, and that, besides, the personages have nothing about them to indicate that they are of royal line. Another explanation of the subject of the picture is that it represents the "Family of Giorgione"; and, in support of this title, there is Angelo Conti's statement that the painter was desirous of celebrating the birth of a daughter by painting the new-born baby and her parents. Setting aside these ingenious suggestions, however, we have to record that Michiel, an amateur of Venetian art who wrote soon after the death of Giorgione, describes the picture simply as "The countryside with the storm . . .", according to which the remarkable landscape under description represents simply a lonely part of the countryside with an oncoming storm. In the article in the "Illustrazione Italiana" already mentioned, we read: "It is not difficult for those who know Castelfranco and its surrounding walls—running beside the Musone Canal—to realise that the painter has enshrined in this landscape the memory, dear to him, of his native countryside." The article concludes by noting that there is reason to believe that the "Tempest" was painted in 1505; and that in 1510 Giorgione died, at the age of thirty-three—a premature end whose sadness may perhaps find a reflection in the wistful atmosphere of the picture under discussion.



GIORGIONE'S "TEMPEST," A MASTERPIECE WHICH FORMED PART OF THE ITALIAN EXHIBITION IN LONDON AND WAS ACQUIRED RECENTLY BY THE ITALIAN GOVERNMENT.

A FAMOUS GIORGIONE  
ACQUIRED BY THE  
ITALIAN GOVERNMENT  
FOR £74,600.



THE MALE FIGURE IN GIORGIONE'S "TEMPEST," WHICH, IT HAS BEEN SUGGESTED, MAY REPRESENT GIORGIONE HIMSELF.



THE FEMALE FIGURE AND THE CHILD IN GIORGIONE'S "TEMPEST," WHO, IT HAS BEEN SUGGESTED, MAY REPRESENT GIORGIONE'S WIFE AND NEW-BORN DAUGHTER.



THE TOWN AND THE BRIDGE IN THE BACKGROUND OF GIORGIONE'S "TEMPEST": A VIEW WHICH, IT IS SUGGESTED, SHOWS THE TOWN WALL OF CASTELFRANCO (NEAR TREVISO), GIORGIONE'S BIRTHPLACE, AND THE MUSONE CANAL RUNNING BESIDE IT.



## A PAGE FOR COLLECTORS.

### CHINESE OLD MASTERS FROM THE DEL DRAGO COLLECTION.

By FRANK DAVIS.



I AM one of those people who obstinately regret that it is not possible to enter the National Gallery and see upon its walls not only the masterpieces of European painting, but also a few choice examples of that different, but not less beautiful, pictorial art which had its origins in China centuries before Giotto began to cover church walls with frescoes or the Van Eycks discovered the secret of an oil medium. With the decision of the National Gallery trustees not to admit Chinese paintings one has no right to quarrel: reasons of space, of tradition, of convention are sufficient in themselves to silence criticism, not

by cultured representatives of this once highly civilised people.

The second point requires a rather more lengthy elucidation. The Chinese appear to have attached enormous importance to calligraphy from the earliest times: the ability to produce fine writing with the brush was held to be one of the marks of a great artist, and from this it is not difficult to see how a painter would be rated by his mere technical accomplishment almost irrespective of the content of his pictures. This in itself is something which is almost impossible for us to follow. We may pride ourselves upon familiarity with the brush-work of a Rembrandt or a Velasquez, but we don't look upon this sort of accomplishment as if it were an end in itself. Moreover, several centuries of artistic evolution, dependent partly upon fairly well-defined religious and philosophical concepts, have accustomed us to

expect a certain familiar treatment of landscape and portraits. In looking at Chinese paintings we have to forget our inherited prejudices as far as we can, and try to look at the world through the eyes of a people who had developed their own culture with scarcely a single borrowing from Europe. With the best intentions, I doubt whether we can see what the artist intended us to see—and we probably read into his picture a good deal he himself never thought of. Indeed, it is a hundred pounds to a penny that we admire his work for what he would consider the wrong reasons. None the less, once we have accustomed ourselves to Chinese conventions—to its curious formula for landscape, for example, nearly always seen from high up, and not, as is customary with us, from the level of a man standing on the ground—we can begin to understand something of the artists' attitude to nature, their passion for mountain scenery, peaks veiled in mist, little paths winding among rocks—an attitude one would be tempted to define

by "romantic" if that word had not already been applied so frequently to totally different landscapes by Gainsborough and Turner. In the tradition of the Chinese, a painting of natural scenery was not so much

greater intensity of feeling. It is this restful, dreamy quality in the best works that have survived that most attracts us, even when we are impervious to their other good points—such as rich, subtle tones, ingenious perspective, beautiful organisation.



1. A WONDERFULLY FORCIBLE LITTLE SKETCH WHICH RECALLS SOME OF THOSE DONE BY MATISSE: "A BOULDER WITH FIGURE SEATED" (CH'ING PERIOD).

to mention the fact that the British Museum already owns a splendid collection. None the less, if some little corner could have been found, and half-a-dozen really choice Chinese paintings borrowed, I believe their inclusion among more familiar works of art would have helped to make people appreciate the fact that a fine thing is a fine thing, whatever its country of origin, and however strange its idiom.

It is only in the past thirty years or so that we began to realise that there had been painters as well as potters in China, and appreciation of their quality has been slow as far as this country is concerned, with the result that to see a wide range of Chinese paintings to-day one would have to visit various institutions and private houses in America. (This does not mean that the several European collections are insignificant, but that the sum total across the Atlantic is of greater importance.)

We shall probably never achieve more than a very imperfect understanding of the subject, first because thousands upon thousands of such perishable things have been destroyed in fire, flood, and revolution; and secondly because the Western mind, however sympathetic, can perhaps never fully appreciate the point of view of a people so distant both geographically and culturally. As to the first point, Mr. Arthur Waley tells a story about a famous Prime Minister who lived from 1555 to 1636, who seems to have spent all his leisure in searching for lost masterpieces of painting. This enthusiastic connoisseur regarded even Sung Dynasty specimens as rarities. His great ambition was to unearth a genuine picture by a famous poet and painter, Wang Wei, whose date is 699-759 A.D. He did at length track one down—and fasted three days before he felt worthy to look upon such a masterpiece. This proves, of course, that even in the Ming Dynasty paintings of the T'ang period were very scarce: it also charmingly illustrates a point which has more than once been noticed on this page—the perfectly sincere and humble attitude adopted towards outstanding works of art



2. A REMARKABLE STUDY OF CHARACTER ACHIEVED WITH A FEW LINES: A PORTRAIT OF TA-MO, LAST OF THE WESTERN AND FIRST OF THE EASTERN PATRIARCHS OF BUDDHISM.

As observed in the article on this page, the portrait of Ta-Mo may be a Chinese original, but is more probably Japanese work in the Chinese style. It dates from the sixteenth century.

To reproduce on a small scale a fine landscape of this character would be a sacrilege: I must refer readers to the examples immediately available in the British Museum. Let me come down to earth, and illustrate something less subtle and more easily grasped. The more one looks at the two sages mounted on donkeys of Fig. 3, the more one is astonished at the extraordinary skill of the unknown artist of the Ming Dynasty (1368-1644 A.D.) who was responsible for them. They are produced by the simplest means; not a line is out of place—and if it were, the whole effect would be ruined—and what understanding of human and animal anatomy, how well observed each several gesture!—and what a genuinely witty little commentary on the world! Of a different character, but no less simple, is the little sketch of Fig. 1. Is there really anything new under the sun? Here is an anonymous Chinaman of 200 years ago giving a few deft touches to a strip of silk—and behold, something as vivid and assured as a Matisse, and not one whit less accomplished!

A graver and greater little masterpiece is to be seen in Fig. 2—possibly Chinese, but also possibly merely a Japanese echo of an original Chinese work.

I am indebted to Mr. G. Del Drago for permission to illustrate this article with examples from his well-known collection. Those I have chosen are by no means the most important, but they happen to lend themselves easily to reproduction. If any reader should be in Vienna in October, he should not miss an exhibition at the Albertina, where the whole collection will be on view.

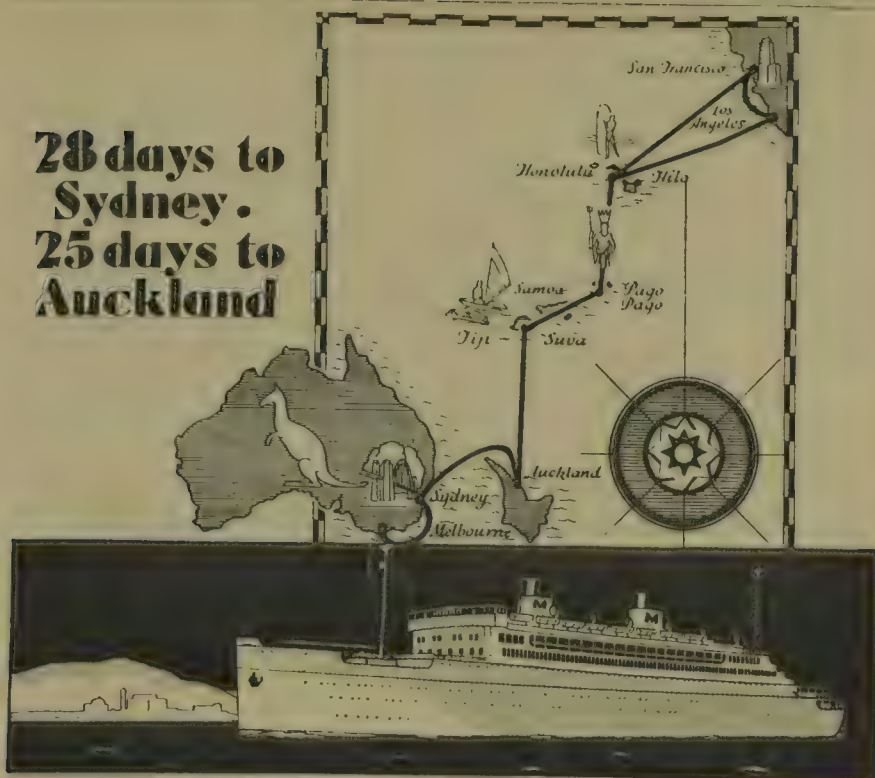


3. SKETCHED BY AN UNKNOWN CHINESE ARTIST WHO SEEMS TO HAVE ANTICIPATED THE DRAWINGS OF REMBRANDT BY THE DIRECTNESS OF HIS VISION AND THE ASSURANCE AND ECONOMY OF HIS LINE: SAGES RIDING DONKEYS (MING PERIOD—1368-1644 A.D.).

a faithful transcription of nature as a purely subjective and idealised rendering of the artist's soul—a theory by no means outside the experience of the European, but certainly not practised by him with



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Parliament, seen from the Ringstrasse.

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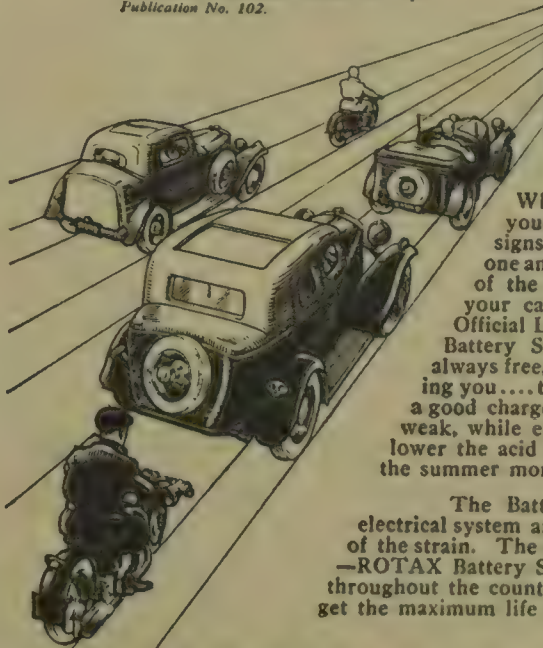
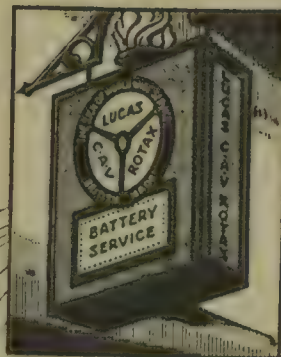
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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

DUAL silencers to damp out the vibrations of the emission of exhaust gases are to be a feature of the 1933 new cars to further their inaudibility on the road. Multi-cylinder engines are to have two exhaust-gas silencers or mufflers as part of their standard equipment. Each of these exhaust boxes has a different pitch or tone, so that the combination of the two notes produces a vibration which is outside the audible range—or, in other words, is silent to the human ear. Thus automobile engineers are applying the principles of heterodyning (or damping vibration waves) to create an inaudible vibration by combining two audible sounds in such a manner that they neutralise each other; as radio engineers produce receiving sets which are free from "howling."

In England we have always sought so to silence the running of our motor-cars that they will travel

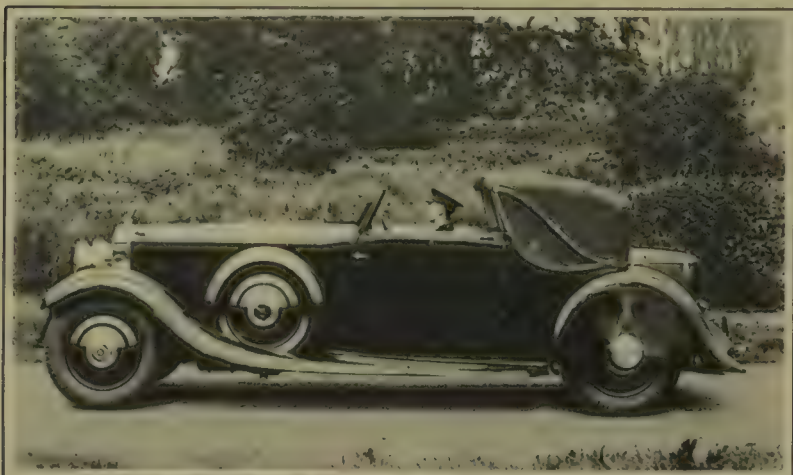
on the highways as noiselessly as possible. But with free-wheeling devices on the new cars, our U.S.A. friends are finding their vehicles noisier, as sounds emitted from the exhaust pipes are heard much louder than before free-wheels were used. So these dual silencers, tuned to neutralise each other's vibrations, have been fitted to give quieter running. Personally, I hope some of our very noisy British sports cars' exhausts will be similarly muffled.

### Distributors' New Title.

Owing to the greatly increased manufacturing programme of the Daimler and Lanchester Companies, following the introduction of successful new models fitted with the "Daimler transmission," it has been decided to distribute the

1933 output through regular trade channels, and, as a result of this change, the provincial organisation of Stratton - Instone, Ltd., came to an end on July 31. After reviewing all the circumstances, including the fact that both the senior partners (Mr. Stratton and Mr. Instone) are now deceased, it has been decided to wind up Stratton-Instone, Ltd., by voluntary liquidation. The continuity of the business and organisation so long carried on by Stratton-Instone, Ltd., at 27, Pall Mall, is assured by the formation of a new company, Stratstone, Ltd., by Mr. Joseph A. Mackle, who has been a partner of Stratton-

Instone, Ltd., since its inception and managing-director for the past six years. This new company will continue with the present staff, and will act in London as joint-distributors of Daimler and Lanchester



OF EXCEPTIONAL INTEREST: AN UNUSUAL BODY FITTED TO A ROLLS-ROYCE.

Our photograph illustrates an unusual type of body fitted to a 40-50 h.p. Rolls-Royce car by Thrupp and Maberly. The hood is shown folded halfway back, leaving the two front seats open and the rear passengers under cover. If desired, this can be folded down completely into a recess between the rear trunk and the back seat. It can, of course, be made to come right over the two front seats, being then fastened to the windscreen pillar.



THE WINNER OF A SCREEN STAR CONTEST AND HER MOTOR-CAR: MISS JUDY KELLY AND HER WOLSELEY "HORNET," WITH BODY BY MESSRS. DALGETY AND CO., OF SYDNEY.

Miss Kelly won the Movie Star Contest of the *World* newspaper, Sydney. Her car is a Wolseley "Hornet" with a body by Dalgety and Co., Sydney.

cars. It will offer to its clients the closest personal attention to all requirements, unfailing courtesy, and good service.

### Rolls-Royce Easy Gear-Change.

It was officially announced by the Rolls-Royce Company that important improvements have been made in the series of 20-25-h.p. Rolls-Royce chassis in production from July 21. In the gear-box a synchro-mesh form of each change has been introduced, coupled with a silent third speed. The change of gear on those speeds, which are more frequently used by the modern car-driver, is now made instantaneously—no pause—and in the simplest manner possible. The result of this is to allow any driver, however

[Continued overleaf.]

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The 'Vibase' is the ideal base for the 'Vi-Spring' or 'Vito' Overlay Mattresses. Its firm support of each of the hundreds of small springs in the Overlay Mattresses prevents sagging, and ensures an even resiliency throughout the entire mattress. Fully upholstered and covered in handsome

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The 'Vito' is a spring interior overlay mattress designed to meet the demand for a really comfortable mattress, thoroughly reliable in service, yet extremely moderate in price. Its spring centre, placed between two generous layers of soft upholstery, is an assemblage of hundreds of small springs (not in pockets) made from specially drawn and tempered British steel wire. The unique shape and assemblage of these springs prevents their ever becoming displaced and ensures for the 'Vito' a strength and resiliency that makes it pre-eminent for lasting comfort and real hard service.

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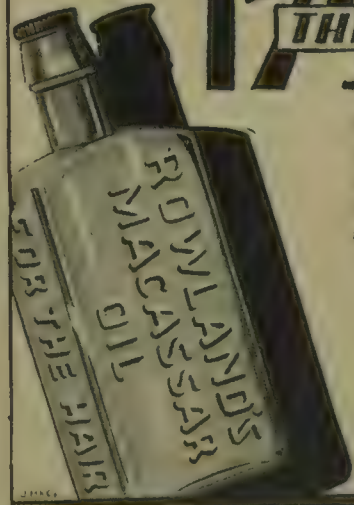
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(Continued.)

inexperienced, to operate the gear-change silently, quickly, and easily from the start. Further, more skilled drivers will find that they only employ the same methods of driving as in the past, so no one has to become accustomed to any different form of operation. The engine itself has a number of modifications now introduced which have increased considerably the output of power and therefore of road performance, both in regard to acceleration and maximum speed. The new 20-25-h.p. Rolls-Royce carriages are much faster on all gears and have a particularly pleasing performance on the silent third and top speeds. Owners of these cars will thoroughly enjoy the charm of driving them on mountain roads, as the additional power levels even Alpine passes to just ordinary ascents. At the same time, these new "Twenty-five" Rolls-Royces retain all the high qualities which have made the name of Rolls-Royce *facile princeps* in the automobile world.

#### Traffic Report Suggestions.

Motorists in the United Kingdom ought to pay strict attention to the little chance of relief from the present high taxes on motors, as expressed by the Royal Commission on Transport Report. Surely the time has arrived for some reduction of petrol and horse-power taxes! "No," says the Chairman, Sir Arthur Griffith-Boscawen; "the ratepayers are paying far too big a share of road costs, having regard to the circumstances of road traffic. Do not further tax motorists, but pay into the Road Fund the whole, or at least a greater proportion, of the motor taxation, so that the latter could bear a larger share of the costs of the road, thereby relieving the ratepayers." Personally, I do not like the suggestion that "motorists could bear a larger share of the cost of the roads." They have more than paid their share in cash, and, while every motorist will agree that all motor taxes should go to the Road Fund, it is time some economies were made to lessen these taxes. Dealing with the allocation of the money derived from motor taxation generally, and with the "raids" on the Road Fund, described as "bad finance without any redeeming feature," the Report states: "Thus we find ourselves

in the position of hearing the Highway Authority say: 'We are paying two-thirds of the whole cost (of roads) and our burden is too great'; while the motorist replies: 'I am taxed to the extent of two-thirds of the cost, and it is not my fault that the money is not spent on the roads.'"

#### BOOKS OF THE DAY. (Continued from page 238.)

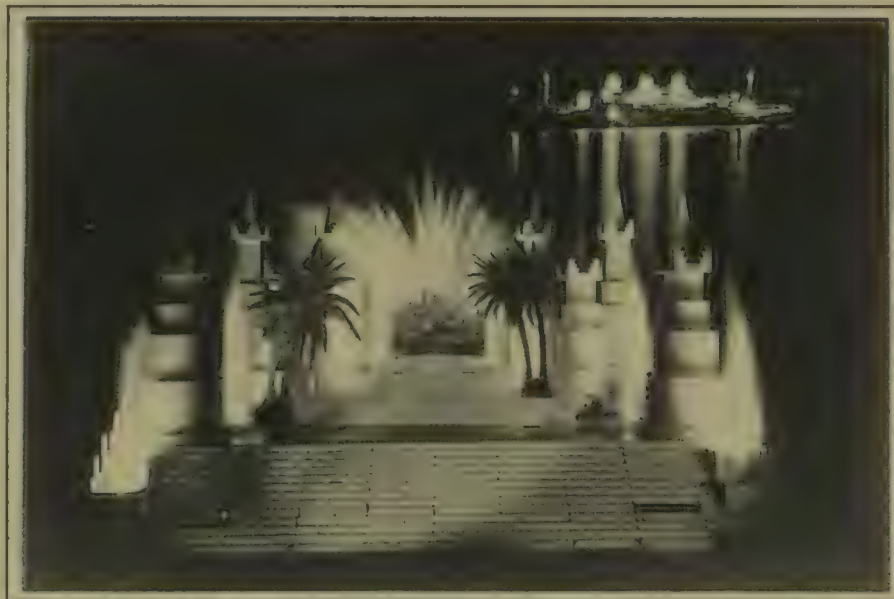
"fossil resin," it appears, is well qualified for inclusion among relics of the past. "All amber" we read, "is many

Sicily, Athens, Constantinople, Rhodes, Damascus, Jaffa, and Jerusalem, with a special eye to antiquities. The photographs are among the best I have seen, while the text is a concise chronicle of personal impressions. Akin to this alluring portrayal of storied scenes in Europe and the Near East is one that takes us eastward still, beyond the range of Alexander—a large "horizontal" folio album entitled "PANORAMIC INDIA." 64 Panoramic Photographs. By W. R. Wallace. With Introduction and Notes by Kanaiyalal H. Vakil, author of "At Ajanta" (Bombay: D. B. Taraporevala Sons and Co.; 10 Rupees). Here the beauty of things ancient and modern, of man's works and nature's marvels, is exquisitely blended.

Last comes a thin booklet containing a historical address in French—"CE QUE ROME ET L'EMPIRE ROMAIN DOIVENT À LA GAULE." By Jerome Carcopino. The Zaharoff Lecture (Oxford University Press and Humphrey Milford; 2s.). Nothing is said as to the place or date of the lecture, but I presume it was given at Oxford. The author discusses, *inter alia*, the strong Gaulish element in Caesar's armies, and also in Roman art and literature. Many Roman poets, he points out, hailed from Cisalpine Gaul, including Virgil, Catullus, and possibly Lucretius. Paraphrasing a famous line of Horace, he ends with the dictum that "*Gallia capta bonum victorem cepit*"; which, being interpreted, means that conquered Gaul captivated her kindly conqueror. So I suppose that all good Romans, when they died, went to Paris. C. E. B.

In our issue of July 30 last, Mr. G. K. Chesterton discussed the question of Gray's "Elegy" and the poet's relation to the church of Stoke Poges. Incidentally, he referred to the admirable work of the Penn-Gray Society, whose object is to save from the villa-builder the land surrounding the famous churchyard. This is a cause that must appeal strongly to

all lovers of the countryside anxious to preserve its rural and cultural traditions. Both British and American readers may like to know that the Penn-Gray Society, whose President is Dr. M. R. James, O.M., Provost of Eton College, has its headquarters at Church Cottage, Stoke Poges, Bucks, and all particulars of its work can be obtained from the Secretary at that address. Life membership costs four guineas, or an annual subscription of one guinea for five years; but any contributions are acceptable.



A SUPERB SPECTACLE OF THE SUMMER CASINO OF MONTE CARLO BEACH: THE "MOROCCAN NIGHT" OF THE SERIES OF "NIGHTS" PRESENTED AT "L'ILE ENCHANTÉE." Each evening there is staged at the Casino of Monte Carlo Beach a very beautiful series of "Nights" devised by J. Le Seyeux. That here illustrated is the "Moroccan Night." In the background is the fine P. and O. liner "Strathaird."

thousands of years old; was formed perhaps a million years ago, and cannot be manufactured."

In conclusion, here are three paper-covered publications, linking past and present. One is called "TOURING THE ANCIENT WORLD WITH A CAMERA." Photographed by C. Geoffrey Holme. Described by William Gaunt (London: The Studio, Ltd.; New York: W. E. Rudge; Wrappers, 7s. 6d.; Cloth, 10s. 6d.). This is a "pictorial travel book," wherein letterpress plays second fiddle to illustration, recording a tour from Genoa to Egypt, by way of Naples,

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## THE WORLD OF MUSIC.

BERNARD SHAW ON MUSIC.

FORTY years ago Mr. Bernard Shaw was the musical critic of the *World*, to which he contributed a weekly article on the current concert and operatic performances in London. These articles have just been revised and reprinted, and take up three volumes in the standard edition of Shaw's works which is being published by Messrs. Constable. Mr. Shaw was always a brilliant and diverting writer, and I am not sure that we do not get him at his best in some of his journalistic criticisms. As a musical critic, he was tireless in his advocacy of new movements, of the Wagnerian music-drama (which was only then beginning to be performed in London), and of contemporary musicians when he found them good. His judgment on most musical matters was surprisingly sound, and he did his best in his day to stir up into some fruitful activity those ancient institutions, Covent Garden and the Royal Philharmonic Society.

The persistence in musical iniquity of these hoary musical antiques is astonishing. Chopin refused to play a concerto at the Philharmonic in 1848 because nothing was adequately rehearsed there. Schnabel wrote a letter to the *Times* two or three years ago complaining of the inadequate rehearsals, and Mr. Shaw, in 1891, writes: "This is the old story; but it remains true to the present hour that whenever anything is well rehearsed for a Philharmonic concert, nothing else thereat is rehearsed at all. For the last season or two we have seen certain composers—Grieg, Moszkowski, Benoit, etc.—all engaged to conduct their own compositions. At the rehearsals, they were, of course, accorded the first turn; and they naturally kept the band at their works until they had got the effects they wanted. Then there was the concerto player to be attended to: he or she, an artist of European reputation, was not going to be kept waiting for anybody. By the time composer and virtuoso were half satisfied, the men were hungry, impatient, due at other engagements; in short, the rehearsal was virtually over. Mr. Mackenzie or Mr. Cowen could at most approach the Society's illustrious guests with a polite request for just five minutes at the end to run through Beethoven's Ninth Symphony, or any other trifle that might have been announced . . .

Under these circumstances, it is not surprising that Sir Arthur Sullivan did not find it worth his while to retain the baton, and that Mr. Mackenzie soon followed his example."

### SHAW ANTICIPATES BEECHAM.

Mr. Shaw's pet abomination was oratorio. Whenever the word oratorio is mentioned, he spits venom, and we can cordially sympathise with him, for the performances of oratorios in England in the 'eighties and 'nineties must have been dismal to the last degree. On January 21, 1891, he writes: "Christmas being the season of mirth . . . my critical machinery has got out of gear somewhat. I might have kept off the rust by attending the regulation Christmas performance of 'The Messiah,' but I have long since recognised the impossibility of obtaining justice for that work in a Christian country. Import a choir of heathens, restrained by the considerations of propriety from attacking the choruses with unembarrassed sincerity of dramatic expression, and I would hasten to the performance, if only to witness the delight of the public and the discomfiture of the critics."

I wonder if Mr. Shaw was present when Sir Thomas Beecham, a few years ago, succeeded in giving just such a performance of "The Messiah" at the Queen's Hall as Mr. Shaw craved for. It was a real surprise, and the public, for the first time in my memory, realised what a masterpiece of music Handel's great work is.

### COVENT GARDEN IN THE 'NINETIES.

It is the opera, however, which engages most of Mr. Shaw's attention, and he writes in the days of Augustus Harris, when he was plain Mr. Harris, not Sir Augustus. Of the season of 1891, he says on April 22: "With one conductor who can do nothing but wait, a second who can do nothing but wallop, and a third who can do nothing at all, life at Covent Garden is getting unendurable."

Of the famous Edouard de Reszke he writes: "I confess to a sort of paternal affection, inspiring inexhaustible indulgence, for Brother Edouard; and I believe this feeling is shared by the public. We all like to see him enjoying himself; and he never enjoys himself more thoroughly than in that outrageous crimson and scarlet costume with two huge cock's feathers twirling in the Covent Garden draughts

(exceptionally boreal this year), his face decorated with sardonic but anatomically impossible wrinkles, and a powerful limelight glowing on him through the reddest of red glasses. His firm conviction that he is curdling the blood of the audience . . . when he is in fact infecting them with his mountainous good humour; his faith in the diabolic mockery of a smile that would make the most timid child climb straight up on his knee . . . all these are sights dear to the hearts of stalls and gallery alike.

"And then his singing! Singing is not the word for it: he no longer sings: he bawls . . . the separation between the musical and the intellectual is uncommonly marked in the De Reszke family. In Edouard's case, there is more than separation: there is divorce. . . .

"Jean, whom it is hard to conceive of as the big brother, may be presumed to have his mind kept active by domestic cares; for if the two brothers and Lassalle still live together, it is evident that Jean must think for the three. And yet it cannot be said that he overtakes his brain on the stage. Except in a character like Romeo, which proceeds on the simplest romantic lines, he creates very little dramatic illusion . . . whether Jean, in his anxiety to prove himself a real tenor after he had compromised himself by starting as a baritone, resolved to dissemble the intelligence which made him such a memorable Valentine, is more than I care to decide; but it is certain, that he has not fulfilled his early promise as an actor."

Mr. Shaw covered an immense amount of ground in his time, and those who enjoy reading vivacious musical records will find in these three volumes a comprehensive account of the musical activity in London during the early 'nineties, and will discover that whilst we have improved in many things, in others we remain just where we were.—W. J. TURNER.

In our issue of July 9 we gave details of various hotels, road-houses and other places of interest to motorists within fifty miles of London. Among these is the Galleon at Bracknell, near Ascot, in Berkshire, which is neither an hotel nor a road-house, but a most attractive cottage, where antiques, sporting prints, and objects of art can be purchased by the collector. This rendezvous should be of particular interest to readers of *The Illustrated London News*.

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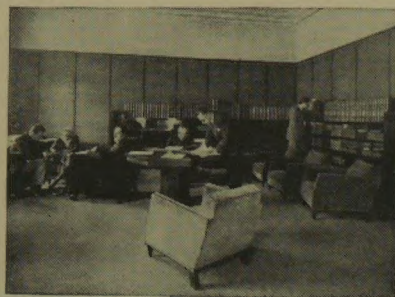
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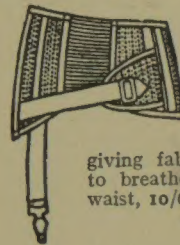
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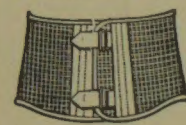
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# A MAGAZINE MADE FOR AUGUST

## *With Stories that thrill, interest and enlighten*

"The elephant rolled like a boat on a wind-less ground swell, and the sun beat down like hot brass. There was neither road nor trace of human footstep. The mahout, who was more than half-asleep, allowed the elephant to choose his own way in the general direction of the rock-ribbed hills. Chullunder Ghose sat upright underneath a black umbrella, because he could not otherwise, with any comfort, hold the thing between his fat face and the sun. Larry O'Hara sat on the other side of the howdah, also upright, because anything whatever interested him. He had the kind of blue-grey eyes that only sleep at night, and even then as trigger-lightly as a watch-dog's.

"Sahib," said the babu, "we have a proverb that the hypocrite asks always for the bird, but that the valorous man asks only for the bow and arrows."

"Well, what of it?" asked O'Hara.

"This obese and talkative babu, intimidated by the slings and arrows of outrageous fortune, is a Hamlet who has seen what U.S.A. Americans would call a lot of hot stuff, and a lot more cheap baloney. Life is like that: two-thirds hokum. And the other third is nearly nine-tenths stupid. Just about a tenth of one per cent. of life is hell and heaven, mixed into a drunken and beautiful madness. But that is enough. I am mad. You are mad. This elephant is mad. And so is Lalla Lingo. *Verb sap.*"

"What's wrong with the elephant?" O'Hara asked him.

"He obeys us. He could shake us off, and roll the howdah off, and run to where a hundred elephants are roaming wild and uncontaminated by a sense of duty."

"Lalla Lingo?"

"Is a man of many talents, without philosophy enough to cherish them beneath a sense of humour in the autocratic solitude he might enjoy if he were only not a propagandist. Think of



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portrait of*

**TALLULAH  
BANKHEAD  
GIVEN AWAY**  
with this issue

"Look here, old girl, I've been thinking it over and if you really insist I'm prepared to do all I possibly can to help you. . . ."

All Azalea's life reluctant people, looking shame-faced, had constantly come to her and said they were ready to do something for her that previously they had sworn they would never do.

In 1909, a mere Saul among prophets, on witnessing the defeat by Azalea, aged four, of her septuagenarian grandfather (educated Eton and Balliol College, Oxford; called to the bar in 1860; Q.C. 1871; King's Bench Judge 1889; Victorian to the backbone, irascible and unbending) in a battle of wills that ended in Sir Mervyn obediently crawling on her mother's dusty drawing room carpet beneath a moth-eaten tiger-skin rug, would have predicted a masterful career for the auburn-haired imp on whose bronze eyes anger seemed to encrust a greenish patina.

Nurses, their bodies stiffened by whalebone, their wills indurated and their wits sharpened by years of conflict with nursery mutineers, either walked the plank or laid down not only their arms but their entire personalities for Azalea to trample on. Other servants—even butlers who called her the little devil in their pantries—after suffering the pressure of Azalea's thumb in silence, only maintained that sturdy independence of character, which is the British domestic's birthright, by subsequently being covertly ruder than usual to Azalea's parents. . . .

A good *Society* story by George Froxfield—"AZALEA ABDICATES" . . . a rather risky experiment in matrimonial strategy.

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him. He owns a village, whose inhabitants believe he is a god in an imported suit of Palm Beach reach-me-downs. It is an honour if he takes their women. It is privilege to them to build his house, and grow his corn, and bring him meat. He has his books, his European education, and an income that is ample for exotic needs. And yet he wants more. So he subsidizes murder—"

"We don't actually know that," said O'Hara.

"And he subsidizes the police—"

O'Hara interrupted: "That is also something that we can't prove . . ."

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"BIG BUSINESS" by Gordon Beckles

"OPEN LETTERS TO THE WOULD-BE'S  
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"FOR THE WEARING OF THE GREEN"  
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